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# THE NATIONAL GALLERY
# BRITISH ART

# CATALOGUE

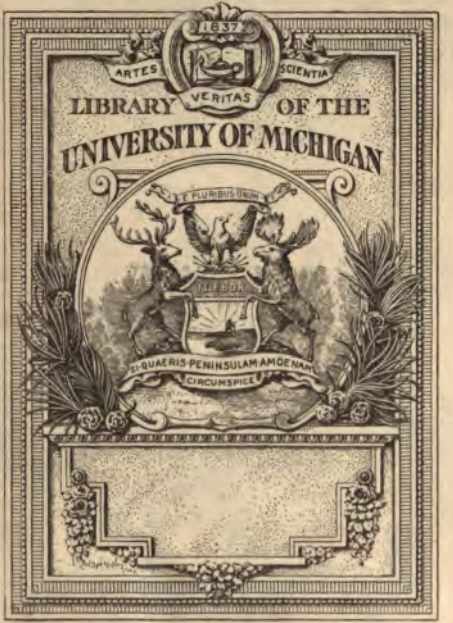
*With Descriptions, Historical Notes and Lives of Deceased Artists*

BY AUTHORITY

LONDON
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE
AND SOLD AT THE GALLERY
1908

SIXTEENTH EDITION

*Price Sixpence*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# ADMINISTRATION AND REGULATIONS OF THE GALLERY.

## ADMINISTRATION.

The National Gallery, British Art, otherwise known, from the name of its founder, as the Tate Gallery, is a branch of the National Gallery in Trafalgar Square. Both Galleries are accordingly controlled by the same Board, consisting of Director and Trustees, but a separate Keeper is appointed to the Gallery at Millbank.

Inquiries relating to the Gallery should be addressed—

The Keeper,
National Gallery, British Art,
Millbank, S.W.

## HOURS OF OPENING.

The Gallery is open to the Public *free* on Mondays, Thursdays, Fridays, and Saturdays throughout the year during the following hours :—

| | |
|---|---|
| January | From 10 A.M. until 4 P.M. |
| February, March | From 10 A.M. until dusk. |
| April, May, June, July, August, September | From 10 A.M. until 6 P.M. |
| October, November, December | From 10 A.M. until dusk. |

The Gallery is open to the Public on Tuesdays and Wednesdays (Students' Days), from 11 o'clock A.M. to 5 P.M. in summer, and 4 P.M. in winter, *on payment of sixpence.*

The Gallery is open on Sundays from 2 P.M. until the hour of closing on weekdays in the table above.

The Gallery is closed on Christmas Eve, Christmas Day, and on Good Friday.

## Refreshments.

A Refreshment Room is provided in the Basement (Staircase in West Corridor), where hot and cold luncheons, teas, and light refreshments may be obtained at moderate prices. Tea is also served during the summer months in the Recess behind the Central Hall.

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## Students and Photographers.

Students are admitted to copy on Tuesdays and Wednesdays from 10 A.M. to 5 P.M. in summer, and till 4 p.m. in winter. Forms of application and rules can be obtained from the Keeper.

Professional Photographers are admitted on the same days, after making application to the Keeper.

As copyright is claimed in many of the works, Students and others wishing to copy or to reproduce, must obtain permission of the owner of the copyright. A star * after the number of a picture indicates that the copyright is claimed, and that a certified copy of the registration of copyright at Stationers' Hall has been deposited at the office of the Gallery. In the case of living artists, it is necessary to obtain their written permission and forward it to the Keeper before copies or reproductions can be made.

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## Photographs and Reproductions.

A catalogue illustrated by reproductions of many of the pictures and pieces of sculpture in the collection is on sale in the Gallery, and also a series of picture-postcards, but no photographs are on sale. A list of the chief firms supplying photographs may be obtained on application to the Keeper.

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# INTRODUCTION.

The Gallery at Millbank contains works by the more modern artists of the British School, works of the older period remaining at Trafalgar Square. The division is made between those born after and those born before 1790, with a few exceptions in either case. The National Gallery was founded in 1824, and the first portion of the building in Trafalgar Square devoted to it was opened in 1838. Three years later, in 1841, the first active step towards the establishment of a separate Gallery of British Painting and Sculpture, including the works of living artists, was taken by Sir Francis Chantrey, R.A., the sculptor, who made a will leaving his fortune (£150,000), subject to his wife's life interest, to Trustees, to be employed in the encouragement of "British Fine Art in Painting and Sculpture." The main income of the estate was to be paid over to the President and Council of the Royal Academy, and by them expended in the purchase of "Works of Fine Art, of the highest merit, in sculpture and painting, that can be obtained, either already executed, or which may hereafter be executed by artists of any nation, provided such artists shall have actually resided in Great Britain during the executing and completing of such works." No part of the money, however, was to be expended on a building. "The works of art so purchased as aforesaid shall be collected for the purpose of forming and establishing a public national collection of British fine art . . . in the confident expectation that whensoever the collection shall become, or be considered, of sufficient importance, the Government of the country will provide a suitable and proper building or accommodation, for their preservation and exhibition as the property of the nation, free of all charges whatever on my estate." The bequest came into operation in 1876, and the purchases were housed, for the time, in the South Kensington Museum. Simultaneously with Chantrey, Mr. Robert Vernon thought of bequeathing his fortune for the benefit of artists; but after taking George Jones, R.A., the friend and biographer of Chantrey, into his confidence, he determined to give to the nation his collection of works by contemporary British artists. The gift was made in 1847, and consisted of one hundred and fifty-seven pictures and a group of sculpture. These were exhibited first at

Marlborough House, and afterwards at the South Kensington Museum, till the new wing of the National Gallery was opened in 1876, when they were transferred to Trafalgar Square. In 1857, ten years after the Vernon gift, Mr. John Sheepshanks presented a similar collection to the nation, under condition that it should be exhibited at South Kensington, with reversion to the Fitz-William Museum at Cambridge. At South Kensington there has also grown up, by gift and purchase, a large historical collection of British water-colours. To this and to the Sheepshanks Collection the name "National Gallery *of* British Art" was attached and is still employed.

When Sir Henry (then Mr.) Tate in 1890 offered a collection of modern British pictures to the nation as the nucleus for a new gallery, it was at first proposed to house them in one of the existing exhibition buildings at South Kensington. Dissatisfied with this plan, Mr. Tate made the further munificent offer of £80,000 for the construction of a new building, if the Government would provide a suitable site. Difficulties arose over more than one site proposed at Kensington, on the ground of insufficient space. Finally Sir William Harcourt, as Chancellor of the Exchequer, took the matter in hand, and a site was agreed upon at Millbank, where the Penitentiary, designed by Bentham, had been recently demolished. The foundations were laid in September, 1893. The building, designed by Mr. Sidney R. J. Smith, the architect chosen by Mr. Tate, was handed over to the Government, and opened by His Majesty King Edward VII, when Prince of Wales, on 21st July, 1897. The generous gift of Sir Henry Tate and the opening of the Gallery are recorded by inscriptions on the bases of two columns in the Central Hall. The Founder's inscription is as follows:—

THIS GALLERY
AND SIXTY-FIVE PICTURES
WERE PRESENTED TO THE NATION
BY
HENRY TATE
FOR THE
ENCOURAGEMENT AND DEVELOPMENT
OF BRITISH ART
AND AS A THANK OFFERING FOR
A PROSPEROUS BUSINESS CAREER OF
SIXTY YEARS.

In addition to the pictures, Sir Henry Tate presented two bronze statues and one in marble. His own bust was presented to

the Gallery by a body of subscribers in the following year, and stands between the two columns referred to, facing visitors as they enter the gallery.

The building at its opening consisted of seven galleries and a central hall on the ground floor, a balcony under the dome on the first floor, and a gallery over the vestibule. In the basement was accommodation for offices, &c. Two years later (1899) Sir Henry had completed his scheme by the addition of eight more galleries and a large sculpture hall.

The collection in 1897 consisted of—

I.—*The Tate Gift.*

II.—*The Chantrey Collection*, transferred from South Kensington, numbering eighty-five pieces. These have been added to by annual purchases and the total is now one hundred and twenty-four.

III.—Fifty-four pieces from the *Vernon Collection* transferred from Trafalgar Square, along with other works by modern British artists.

IV.—*The Watts Gift*, a collection of seventeen pictures, mainly allegorical, by George Frederick Watts, R.A., presented by the artist. Some other pieces were afterwards added, and the collection is now hung in Room VII.

The original collection has been more than doubled in the course of ten years by gift, bequest and purchase. Under the will of Mr. Henry Vaughan, twenty-four small pictures and statues of Reynolds and Flaxman were acquired in 1900, and a statue of Gainsborough commissioned. This was placed in the Gallery in 1906. These three statues, along with one of Wilkie, transferred from Trafalgar Square, occupy the recesses in the Central Hall.

In the same year, 1906, Room XI. (the last to be opened to the public), was hung with pictures from the Turner bequest, transferred from Trafalgar Square. The majority of these pictures, left unfinished at the artist's death, had never previously been exhibited. In the same room are now shown a number of relics of the master, lent by Mr. C. Mallord Turner. On May 6, 1908, it was announced by Mr. Lewis Harcourt, First Commissioner of Works, that on the vacant site behind the Gallery, the whole of which has been reserved by the Government for future extensions, an addition of five galleries, with accommodation for students below, will be made in the near future, through the generosity

of Mr. J. J. (now Sir Joseph) Duveen, and will be occupied by the bulk of the Turner pictures and drawings, on loan from Trafalgar Square.

The total number of works in the Gallery—pictures, sculpture and drawings—is now 652.* Of these, 273 were given, 144 bequeathed, 124 were Chantrey purchases, and 111 purchased from other sources. This last figure is swelled by the 85 drawings by Alfred Stevens that have been purchased, and when the pictures bought out of the Clarke and Lewis and other funds have been deducted, only 8 pictures remain that have been bought out of the taxpayers' money, represented by the annual grant-in-aid or special grants. These figures will show to what an extent the collection, as well as the building, is due to private generosity.

The special funds just referred to, from which purchases may be made for either Gallery, are as follows—

I.—*The Clarke Fund;* the interest on £23,104, bequeathed by Mr. Francis Clarke.

II.—*The Lewis Fund;* the interest on £10,000, bequeathed by Mr. T. D. Lewis.

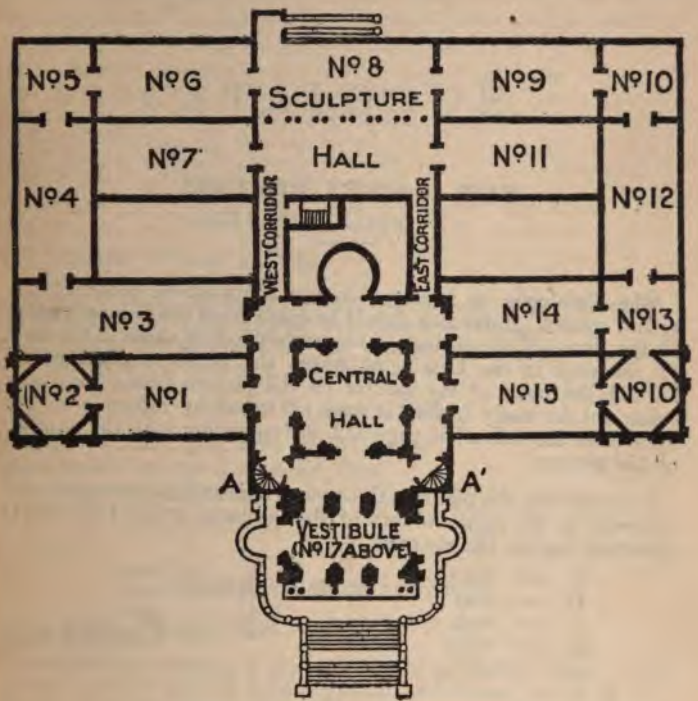
III.—*The Wheeler Fund;* the interest on £2,655, bequeathed by Mr. R. C. Wheeler, to be expended on *English* pictures.

IV.—*The Walker Bequest;* £10,000 bequeathed by Mr. J. L. Walker, to be spent on a picture or pictures.

Separate lists of Purchases, Presentations and Bequests will be found at the end of this volume, preceded by an Index to Numbers.

* Of this number 13 pictures are works by foreign artists, temporarily accommodated in the Gallery.

# PLAN OF THE GALLERY.




Rooms I to VI, IX, and X, contain pictures of the British School dating from the early years of the 19th century to the present time, and include a number of pictures from the Vernon and Tate Gifts. The earliest pictures are in Room I. Room VIII is a Sculpture Hall, and Rooms VII and XI, opening from the Sculpture Hall, contain the Watts Collection and Turner Collection, respectively. Rooms XII to XVI contain the Chantrey Collection. Drawings are hung in the corridors leading to the Sculpture Hall. In the Balcony upstairs is a supplementary series of pictures; and the Chantrey water-colours, with some others, are hung in Room XVII upstairs. Staircases leading to the Balcony and Room XVII are at A and $A^1$ on the Plan.

## EXPLANATORY REMARKS.

The Catalogue is arranged in the alphabetical order of the artists' names. Reference should be made from the painter's name on the frame of the picture to the corresponding name at the head of the page in the Catalogue, where the order is alphabetical. Should the name of the painter on the picture frame from any cause not be easily legible, it may be found by referring to the number in the Index list, page 332, corresponding with the number of the picture.

In describing the pictures, the terms right and left are used with reference to the right and left of the spectator, unless the context obviously implies the contrary.

| | | | | | |
|---|---|---|---|---|---|
| B. | = | born. | l. | = | long. |
| D. | = | died. | ft. | = | foot. |
| *h.* | = | high. | in. | = | inch. |
| *w.* | = | wide. | © | = | copyright claim. |

## RECENT ACQUISITIONS.

A list of works acquired subsequent to the issue of this edition of the Catalogue is hung outside Room I.

# CATALOGUE.

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**ADAMS** (HARRY W.).

No. **1838.** *Winter's Sleep.*

A snow-covered landscape, with a river on the left. The leafless trees and the right bank of the stream are lit up by the cold, bright rays of the winter sun. The cast shadows on the snow are blue, reflecting the clear sky. Signed,

Harry W. Adams, 1900.

On canvas, 3 ft. 11½ in. *h.* by 5 ft. 11½ in. *w.*
Exhibited at the Royal Academy, 1900.
Chantrey Purchase, 1900.

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**ALEXANDER** (EDWIN).

No. **1965.** *Peacock and Python.*

A python is crushing a peacock in its powerful coils. The reptile's narrow neck is wound round the brilliant throat of the peacock, and the wings of the bird are outspread in the death struggle.

Water colour on paper, 3 ft. 3 in. *h.* by 5 ft. 9 in. *w.*
Royal Watercolour Society's Exhibition, 1905.
Chantrey Purchase, 1905.

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**ALLEN** (JOSEPH W.).

B. 1803. D. 1852.

Joseph W. Allen was born in Lambeth in 1803. He was educated at St. Paul's School, and was afterwards for a short time usher in an academy at Taunton. Discovering a talent for drawing

he came back to London and became assistant to a picture dealer, under whom he acquired a knowledge of the old masters. He afterwards took to scene painting in association with Charles Tomkins and Clarkson Stanfield, and during Madame Vestris's first lesseeship of the Olympic Theatre, he painted most of the scenery for her. The natural bent of his genius was for pastoral landscape; his picture called the "Vale of Clwyd," exhibited in 1847, was purchased by an Art Union prizeholder, and Allen repeated it twice in smaller dimensions for other purchasers. "Leith Hill" in the following year was equally successful; he painted in North Wales, Cheshire, and Yorkshire. Allen took an active part in the establishment of the Royal Society of British Artists, of which he became the secretary, and refused to exhibit in London except at their gallery in Suffolk Street. He was professor of drawing at the City of London School. He died in 1852.

### No. **1904.** *A Landscape.*

The sky is clearing after a stormy day. A boy and girl are driving cattle from a farm in a wood across a wet road to pasture on the open flats to the left. A cart passes along the road to a cottage on the right, of which the white walls are lit up by the last rays of the sun, setting behind watery clouds. A woman in a red cloak and black bonnet turns up a footpath to the right past a fallen silver birch.

On canvas, 2 ft. 7 in. *h.* by 3 ft. 11¼ in. *w.*
Presented by Mr. T. W. Bacon in 1902.

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## ALMA-TADEMA (Sir Lawrence), O.M., R.A.

### No. **1523.** *A Silent Greeting.*

The picture was suggested by a poem of Goethe's. A warrior, dressed in Roman armour, is placing a bunch of red roses in the lap of a lady who has fallen asleep over her work; in the background a slave girl holds back a thin curtain showing a glimpse of a sun-lit court and blue sky. Signed,

L. Alma-Tadema, Op. CCXCIX.

On wood, 12 in. *h.* by 9 in. *w.*
Exhibited at the New Gallery in the year 1892.
Tate Gift, 1894.

## ARMITAGE (EDWARD), R.A.

B. 1817. D. 1896.

Edward Armitage was born on the 20th of May, 1817, in London, where he received his earliest education; but it was on the Continent—mainly in France and Germany—that he pursued his later studies, and there, too, probably acquired a taste for art.

Having decided to become a painter, he entered the Ecole des Beaux-Arts in Paris, then under the direction of Paul Delaroche, who in course of time noticed the zeal and ability displayed by the young Englishman, and employed him as an assistant in executing certain portions of the "Hémicycle," that well-known decorative work which adorns the amphitheatre of the Ecole, and is considered Delaroche's masterpiece. This experience and the natural enthusiasm which it created in Armitage for French art of the neo-classic school, formed a taste which he retained through life.

In 1842, being then only 25 years of age, he exhibited at the Paris Salon his first large picture "Prometheus Bound," which seems to have been received with favour. A year or two later he entered into the competition organized by the British Government for cartoons, exhibited in Westminster Hall, with a view to the decoration of the Houses of Parliament, and in this venture he achieved a great success. The subject which he selected for illustration was "Cæsar's First Invasion of Britain." The design was placed first in the list of those to which a premium of 300*l.* was awarded. In later competitions of the same kind his cartoon representing "The Spirit of Religion," won a prize of 200*l.* For a third work, "The Battle of Meeanee," painted in oil, he received the award of 500*l.*

After spending twelve months in study at Rome, Armitage exhibited for the first time at the Royal Academy in 1848 two pictures, "Henry VIII. and Catherine Parr," and another entitled "Trafalgar," representing the death of Nelson. These were followed in subsequent years by many other works, of which the most notable were his "Samson," exhibited in 1851; "The Thames and its Tributaries" (study for a fresco at Westminster), 1852; "The Ravine at Inkermann," 1856, and "Retribution," painted in commemoration of the Indian Mutiny, 1858,

A little later the painter seems to have selected religious subjects for illustration, and among these may be mentioned "St. Francis and his Followers," 1859, "The Mother of Moses hiding," and "Christ with the Twelve Apostles," 1860.

In 1867 Armitage was elected an Associate of the Royal Academy, and five years afterwards a full member. In 1875 he was appointed Professor of Painting at the Academy, and delivered a series of lectures, afterwards published. He had a scientific love of natural history, and formed a collection of beetles and butterflies, remarkable for its completeness: he also was extremely fond of sailing, and carried his enthusiasm so far as to submit to the Board of Trade examination, which qualified him to command his own yacht. In the latter part of his life he inherited a large fortune, of which he made good use, not only in the direction of generous hospitality, but in the substantial encouragement of art. His closing years were spent in retirement at Tunbridge Wells, where he died on the 24th of May, 1896, aged 79.

No. **759.** *The Remorse of Judas.*

"Then Judas which had betrayed him, when he saw that he was condemned repented himself, and brought again the thirty pieces of silver to the chief priests and elders, saying, I have sinned in that I have betrayed the innocent blood. And they said, What is that to us? see thou to that."—*Matthew* xxvii., 3, 4.

Four figures half length; life size.

On canvas, 4 ft. 2 in. *h.* by 6 ft. 7 in. *w.*

Exhibited at the Royal Academy in 1866.

Presented by the painter to the National Gallery in 1866.

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## ARMSTEAD (Hugh Henry), R.A.

B. 1828. D. 1905.

Henry Hugh Armstead was born in Bloomsbury on June 18th, 1828. He was the son of John Armstead, an heraldic chaser of

coats of arms. At the age of eleven he left school and began to help in his father's workshop. At thirteen he went to the School of Design at Somerset House, where he took several prizes. He also studied at Leigh's Academy in Maddox Street, and in the British Museum, where he made friendships which lasted throughout his life with Mr. J. R. Clayton, Mr. Holman Hunt, and Mr. H. T. Wells, R.A., whose sister he eventually married. At eighteen he began to work for Hunt & Roskells, silver workers of Harrison Street, Gray's Inn Road. In this work Armstead was much influenced by Vechte, the French silver designer and chaser, who visited England about this time. Seeing what beautiful effects could be got by chasing on the silver itself after it had been cast from the clay model, Armstead learned to chase, and in his later works, after he had become the principal designer for the original work of the firm, he both modelled the work in clay and chased the silver casting. He made several well-known pieces of silver : the Shakespeare Cup presented to Charles Kean the actor ; the Tennyson Cup for Ascot Races, and the Faust Casket, the Prometheus Centrepiece, presented to the Royal Academy, and the Packington and Outram Shields, the latter gained medals in Paris and London and is now in the Victoria and Albert Museum, South Kensington. After the death of the Prince Consort, who promoted a fine taste in this work, Armstead saw that the artistic interest in silver declined, and as he had been working in sculpture on a large scale in his leisure hours, determined to forsake silver work and give all his attention to sculpture. He had already produced "Satan Dismayed" and the "Temptation of Eve" and "Boadicea," a relief which obtained honours in the Art Union. The work of chief importance which he then designed was the stone frieze of fruit, flowers and figures, illustrating the adventures of the Shirleys among the Persians in the sixteenth century, for Eatington Hall, Warwickshire. Afterwards he carved the eighteen oak panels in the King's Robing Room at Westminster Palace, illustrating the Arthurian legends with the story of Sir Galahad. Then followed the marble reredos of many figures in Westminster Abbey and the important commission for the decorations of the Colonial Office in Whitehall. Armstead's work included the reliefs of Government, Europe, Africa, America, Australia, and Education ; Faith, Fortitude, Temperance and Obedience ; and the statues of Earl Grey, Lord Lytton,

the Duke of Newcastle, the Earl of Derby, Lord Ripon, Sir William Molesworth and Lord Glenelg. After seeing these works Sir Gilbert Scott allotted to Armstead the sculpture of the south and east sides of the podium of the Albert Memorial, containing eighty-four life-sized figures of musicians, poets, sculptors, and painters, Italian, German, French and British, and four large bronze statues of Astronomy, Chemistry, Medicine, and Rhetoric. These achievements carried Armstead into the Royal Academy; he was elected an Associate in 1875 and a full Member in 1880. Among the more noteworthy of his long series of works are: the recumbent effigy of Lord John Thynne and the bust of Archbishop Tait in Westminster Abbey; the "Entombment," a marble reredos at Hythe; the fountain in King's College, Cambridge; effigies of Bishop Wilberforce in Winchester Cathedral, Archdeacon Moore, Lichfield; Dean Close, Carlisle, and Canon Webb in St. Paul's Cathedral; the bas-relief of Fred Walker, A.R.A., in Cookham Church; that of Mr. George Boyce, "David and the Lion," a low relief almost in the Assyrian manner, set up to the memory of Lord Wemyss's son in the Guards' Chapel; the monument to Street in the Great Hall of the Law Courts, built by that architect; the important statue at Chatham of Lieutenant Waghorn, pioneer of the overland route to India; the marble doorway and metalwork in the hall of the Holborn Restaurant, and the door of the Hotel Métropole; the external frieze of the mechanical arts round the Albert Hall; and the Rothschild and Rosebery monuments at Willesden; and the bronze lectern, in the form of an angel holding an olive branch, in the church in Sloane Street. Among the many bust-portraits Armstead carved were those of Sir Henry Cotton, High Commissioner of Assam, in the Memorial Hall, Calcutta, Mr. Laycock, Mr. Stephens, Mr. and Mrs. Freeman, and a delicately finished work called "Maidenhood" in the possession of Mrs. Frank Calderon. The best known of his subject pieces are "Ariel," "Playmates," "Hero and Leander," and "Remorse," the two last in this Gallery.

Armstead devoted a large part of his time to teaching in the Royal Academy Schools from the time of his election to the end of his life. During that period of thirty years he was an inspiring and much valued master. He died on December 4, 1905, aged seventy-seven years.

No. **1929.** *Remorse.*

A marble statuette of a woman wringing her hands and hurriedly descending a spiral stairway. Masks of snake-locked furies and a frieze of swords and serpents decorate the plinth.

Marble, 4 ft. *h.*

Chantrey Purchase, 1903.

No. **2054.** *Hero and Leander.*

Hero, seated on the sea-shore, supports the body of Leander drowned whilst swimming to her across the Hellespont. She strains his head to her breast with both hands and looks down into his face to see if any sign of life remains. Jove's eagle, spreading his wings, stands on a rock to the left, and the stones of Hero's tower are seen on the right. A wave pattern decorates the base.

A marble bas-relief, 4 ft. *h.* by 6 ft. *w.*

Bequeathed by the Sculptor, 1905.

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**AUMONIER** (JAMES).

No. **1619.** *Sheep-washing in Sussex.*

In an open meadow country through which runs a small stream a number of men are engaged in washing sheep as they are brought out from the flock in a pen to the right of the stream. The washed sheep swim down the stream to the foreground and emerge from the shallows on the left. A boy and a little girl with a dog stand watching the proceedings. In the middle distance is a low hill with trees and some farm cottages on the top. A flat country stretches away to the distance. Signed

J. Aumonier ———

On canvas, 3 ft. 1 in. *h.* by 5 ft. 4½ in. *w.*

Exhibited at the Royal Academy in 1889.

Chantrey Purchase, 1889.

No. **1962.** *The Black Mountains.*

A moorland landscape ; the sun is setting in a stormy sky over dark hills. A gloomy valley with a cottage near a clump of trees forms the middle distance ; in the foreground a few sheep are grazing on a bracken-covered common. Signed, J. Aumonier.

On canvas, 3 ft. 11½ in. *h.* by 5 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1905.

Chantrey Purchase, 1905.

## BANKS (THOMAS), R.A.

B. 1735. D. 1805.

Thomas Banks was the eldest son of William Banks, land steward and surveyor to the Duke of Beaufort. He was born in Lambeth on the 22nd of December, 1735; he was sent to school at Ross in Herefordshire. At the age of fifteen he was placed under Mr. Barlow, an ornament carver, and served his full term of seven years apprenticeship. Barlow lived near Scheemakers, the sculptor, and after working at Barlow's from 6 a.m. to 8 p.m., the youth studied at Scheemakers' from 8 to 10 or 11. He was employed by Kent, the architect. At the age of twenty-three he entered the Academy in St. Martin's Lane, and between 1763 and 1769 obtained at least three medals and premiums from the Society of Arts; one of these honours was awarded for a bas-relief of the "Death of Epaminondas" (1763) in Portland stone; another for a bas-relief in marble of "Hector's Body Redeemed" (1765); and a third for a life-size model in clay of "Prometheus." This was in 1769, the year of the first exhibition of the Royal Academy. In 1770 he exhibited two designs of "Æneas and Anchises escaping from the Flames of Troy." In the same year he obtained the gold medal of the Academy for a bas-relief of the "Rape of Proserpine." His "Mercury Argus and Io" of 1772 procured him the travelling studentship, and he reached Rome in the August of that year. During his absence he exhibited two works only at the Royal Academy—a marble bas-relief of "Alcyone discovering the Body of Ceyx" in 1775, and a marble bust of a lady in 1778; but the following are reckoned as amongst the works of his Roman period:—A bas-relief of the "Death of Germanicus," bought by Thomas Coke, Esq., of Holkham; another of "Thetis rising to comfort Achilles," possibly the original of the work now in this gallery; "Caractacus and his Family before Claudius," exhibited in 1780; a portrait of Princess Sophia of Gloucester as Psyche plucking the golden wool, in 1781; and "Love seizing the human soul in the likeness of a butterfly," which was purchased by the Empress Catherine of Russia. He spent two years in Russia, and returned to London in 1782. He was elected an Associate of the Royal Academy in 1784, and the year afterwards a full member. His diploma work was the "Falling Titan." His "Mourning Achilles" is also to be seen at the Royal Academy. In Westminster Abbey

there are monuments by Banks to Dr. Watts, Woollett, the engraver, Sir Clifton Wintringham, and Sir Eyre Coote. In St. Paul's are his monuments to Captains Westcott and Rundle Burgess, and a considerable collection of Banks's models is to be seen in the Soane Museum, Lincoln's Inn Fields. His figure of Shakespeare which long adorned the front of Boydell's Shakespeare Gallery in Pall Mall has been removed to Stratford. Other important works of his are the monument of Mrs. Petrie, in Lewisham Church, and that of Penelope Boothby, in Ashbourne Church, exhibited at Somerset House in 1793. Banks was also author of the statue of Lord Cornwallis at Madras, of a bust of General Coutts (executed for the India House), and of the monuments to Bishop Newton in St. Mary-le-Bow Church, Cheapside; to Mr. Hand, in Cripplegate Church; and to Baretti, in St. Marylebone Old Church. Amongst his busts may be mentioned Horne Tooke, Warren Hastings (now in the National Portrait Gallery), Mrs. Cosway, and Mrs. Siddons as Melpomene. His last exhibited work (1803) was a bust of Oliver Cromwell. He died on the 2nd of February, 1805, and was buried in Paddington Churchyard; there is a tablet to his memory in the north aisle of Westminster Abbey.*

No. **1763.** *Thetis and her Nymphs rising from the Sea to condole with Achilles on the loss of Patroclus.*

Alto relievo in marble, oval 3 ft. 1 in. *h.* by 3 ft. 10 in. *w.*

Presented to the National Gallery in 1845 by the sculptor's daughter, Mrs. Lavinia Forster.

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## **BATES** (HARRY), **A.R.A.**

B. 1850. D. 1899.

Harry Bates was born at Stevenage, in Hertfordshire, upon the 2nd of June, 1850. He was the son of Joseph and Anne Bates of that town. Whilst still a lad he was apprenticed as a carver to the firm of Farmer and Brindley, sculptors and marble merchants, of Westminster Bridge Road. He began his career by cutting

* Dictionary of National Biography.

stone rosettes and foliations. He carved the ornaments in many new churches and buildings in various parts of the provinces during the seventies, but in 1879 he returned to London, and worked only at such carving as could be done at the workshop, spending his evenings in study at the neighbouring school of Art at Lambeth. Here for three months he was under the influence of M. Jules Dalou. He won a silver medal in the national competition at Kensington with the first head he modelled from life in the schools. On Dalou's return to Paris Bates entered the Royal Academy Schools; his career there was short and brilliant, for in 1883 he won the gold medal and the travelling studentship of 200*l.* with his relief of "Socrates Teaching the People in the Agora." After trying several arrangements for this composition, Bates at last, when the time was getting short, saw an old workman taking his mid-day rest in Kensington Gardens and holding forth to his companions; from this beginning the successful group took form; it was carried out in marble, and presented to Owens College, Manchester, by Mr. Alfred Waterhouse, R.A. The model was exhibited at the Royal Academy in 1884, and the marble relief in 1886. With the scholarship money Bates took a studio in Paris, and by Dalou's advice worked under the direction of M. Rodin, who, when he saw what his pupil could do, refused all return for his trouble. The three Æneas panels and the head of Mr. J. P. Russell, an Australian painter, were modelled in Paris. These reliefs were exhibited at the Royal Academy in 1885, they are in bronze and are now in the possession of the Earl of Wemyss. In 1887 appeared three panels from the story of Psyche; in 1889 the important group in the round, of a young athlete, crouching down and holding back two Danish boarhounds, called "Hounds in Leash," a cast of which is now in this Gallery; in 1890 the design for the altar frontal of Holy Trinity Church, Chelsea, a low relief representing the dead Christ laid in the Holy Sepulchre and two angels sitting, the one at the head and the other at the feet; and the same year the marble statue now in this Gallery, "Pandora," purchased under the terms of the Chantrey Bequest. In 1892 Bates was elected an Associate of the Royal Academy; he exhibited six works, "The Story of Endymion and Selene: how she conveyed him softly in sleep to old mount Latmos," a panel in relief; a design for a chimney-piece to receive this panel; a marble bust of G. H. B.

Warner, Esq.; Dr. Guy's medallion in bronze; the memorial of James Tennant Caird; and a door-knocker in silver. This same year Bates exhibited at the Grosvenor Gallery a head cast in bronze by the lost-wax method, a portrait study of his wife called "Rhodope." Lord Plymouth has a marble replica of this work. True to his early training Bates continued to design and execute decorations for buildings, some of which may be seen in this city; such as the bronze panels in low relief inscribed "Springtime and Harvest" flanking the recessed shop of Mr. Neave Hill, confectioner, Kensington High Street; the four terra cotta high reliefs on the bakery in James Street, Victoria, and the corbel to the oriel and other decorations at the Institute of Chartered Accountants.

During the last few years Bates produced a statue of Queen Victoria for Dundee; a bronze bust of "Field Marshal Lord Roberts," and the equestrian statue of that General with smaller figures grouped around the sides of the pedestal, which was exhibited in the Courtyard at Burlington House during the exhibition of 1897, and is now erected in Calcutta.

He died at his home, 10 Hall Road, St. John's Wood, London, very suddenly, on 30th January 1899.*

## No. **1750.** *Pandora.*

She is kneeling on her left knee, a carved ivory and bronze casket supported by her left hand upon her right knee; with her right hand she is about to lift the bronze catch that will liberate a multitude of evils and distempers over the world. Inscribed—Harry Bates.

Marble, ivory, and bronze, including the yellow marble base, 3 ft. 6 in. *h.* by 1 ft. 9 in. by 2 ft. 6½ in.

Exhibited at the Royal Academy in 1891.

Chantrey Purchase, 1891.

## No. **1767.** *Hounds in Leash.*

A young athlete is crouching down on one knee, holding back by the leash two Danish boarhounds. The dogs are springing forward and struggling to get after their prey.

Heroic size. Plaster cast of the bronze group executed for the Earl of Wemyss.

Plaster cast, 3 ft. 6 in. *h.*, 7 ft. *l.*, 3 ft. 6 in. *w.*

Exhibited at the Royal Academy, 1889.

Presented by the Earl of Wemyss, in 1899.

* The Portfolio and the Artist December, 1897.

**No. 1783.** *War.*

A bas-relief representing Hector's departure from Andromache, on the right the naked warrior, with helm and shield, passes up some steps under an arch leaving his wife Andromache with their child in her arms leaning against the pilaster that supports the arch on the left, and looking round after him; below, in low relief the dead body of Hector is seen dragged behind the chariot of Achilles. It is a plaster sketch for the bronze in the possession of Mrs. Knowles. Signed,

Harry Bates fecit 1887.

Plaster, high relief, 1 ft. 9 in. *h.* by 10 in. *w.*

Presented by Mr. Charles J. Knowles, 1900.

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**BELL** (JOHN ZEPHANIAH).

B. 1794. D. 1883.

John Zephaniah Bell was born at Dundee in 1794; his father was a tanner. He studied at Edinburgh University, and also under private tuition. Although he had chosen Law as his profession, it soon became evident that his talents lay mainly in the direction of Art. He therefore came to London, bringing with him letters of introduction to Sir David Wilkie and others, and entered the Schools of the Royal Academy, where he studied under M. A. Shee, the future President. He next visited Paris and worked in the studio of the Baron Gros. In that city Bell found a generous patron in the Earl of Airlie, who commissioned him to decorate the dining room in Cortachy Castle with incidents from the lives of his ancestors.

In 1825 he went to Rome, and after working there for fifteen months returned to Scotland, where, in 1831, he married Miss Jane G. Hay Campbell, an Argyllshire lady.

In 1833 Bell went to Lisbon to paint a full length portrait of the Queen Maria for the Town Hall of Oporto.

On the pressing recommendation of Sir D. Wilkie, in 1837, he undertook the direction of the School of Design in Manchester, an office which he held for five years. He then returned to London and chiefly occupied himself in producing designs on a large scale

for the decoration of public buildings. Among these were the cartoons he executed for the great competition in Westminster Hall—for one of which he received a prize of 250*l*.

He died at his house in South Kensington on the 28th of January 1883, in the 89th year of his age.

### No. **1392.** *Cardinal Bourchier urges the Widow of Edward IV. to let her Son out of Sanctuary.*

In the centre of the picture, the youthful Prince, clad in black, clings to the Queen, who is also draped in deep mourning and surrounded by her attendants. Towards the right of the foreground the Cardinal, whose back is turned to the spectator, but whose face is seen in profile, raises his hands with an appealing gesture. Near him stand other ecclesiastics and a page or acolyte. On the right, through the open door of the convent hall, are seen the halberds of a troop of soldiers on guard. On the left is a servant cording a trunk.

On canvas, 4 ft. 4 in. *h.* by 5 ft. 9½ in. *w.*

Presented by the painter's widow in 1893.

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## **BELL** (Robert Anning).

### No. **2073.** *The Listeners.*

A garden enclosed by a yew hedge is seen in diffused evening light. In the foreground, a stone-edged pool shows. There are seven female figures, two standing together at the left, two nearer the spectator, one of them kneeling, the other lying full length and resting her chin on her elbows, with a small book in front of her. The remaining three are farther back to the right, standing together with arms interlaced. All are supposed to be listening to a bird's song. By the artist's wish, the title is altered from that in the Royal Water Colour Society's Exhibition catalogue (1906), viz., "The Garden of Sweet Sound." Signed and dated, "Robert Anning Bell, 1906."

Water colour on paper, 1 ft. 7 in. *h.* by 2 ft. 5 in. *w.*

Chantrey Purchase, 1906.

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## **BENNETT** (WILLIAM).

B. 1811. D. 1871.

William Bennett was born in 1811; he came from the neighbourhood of Longleat, in Wiltshire. He was placed in the wholesale cloth trade in London with a firm in the Borough, but he soon forsook it for art. He is believed to have received his first lessons from David Cox. Bennett lived in a house a few doors from that of David Cox junior, in New Park Road, Clapham Park. He was a popular teacher and urged the study of nature. His house was near Tooting Common, and at that time cornfields abounded in the neighbourhood. He was very fond of the tints of early summer, and would rise at 5 a.m. and be at work in the fields by 6 a.m. He would work out of doors till 9 a.m. and return to his studio when the fresh cool colouring of the morning had departed. He began to exhibit at the New Water Colour Society's Gallery in 1842, and became a full member of that Society in 1848. He exhibited some 378 pictures there before his death, in 1871. He also exhibited 18 pictures at the Royal Academy.*

No. **1722.** *In Richmond Park.*

"A brotherhood of venerable trees."

Four large oak trees cast a shadow across a pathway through a glade in the park. Through the archway formed by the branches of the trees a shepherd is seen sitting with a dog and watching his sheep grazing near a large oak brightly lit up by the sun on the other side of a hollow; to the left are old oaks stag-horned at the top; over them may be seen a distant view of the valley of the Thames. Signed, W. Bennett, 1852.

Water colour 1 ft. 2½ in. *h.* by 1 ft. 9½ in. *w.*

Presented by Mr. E. Homan, in 1899.

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## **BONHEUR** (ROSA).

B. 1822. D. 1899.

Marie Rosaline Bonheur was born at Bordeaux, in France, on the 22nd of March, 1822. She was of Jewish origin, and the eldest of four children, all of whom were artists. Rosa Bonheur

* Bryan's Dictionary of Painters and Engravers; Graves' Catalogue of Exhibitors, and information kindly supplied by W. H. Urwick, Esq.

was taught to draw at an early age by her father, Raymond Bonheur, who died in 1849, and he, perceiving her talent, allowed her to abandon the business of dressmaking, to which, much against her will, she had been put, in order to devote herself wholly to art. From 1840 to 1845 she exhibited at the Salon; in 1848 a medal was awarded to her. Her fame dates more especially from the Exhibition of 1855. She was decorated with the Legion of Honour by the Empress Eugenie, and was afterwards promoted to be an officer of the Order. She lived quietly at her country house at By, near Fontainebleau, where for many years she held gratuitous classes for drawing.

No. **621.** *The Horse Fair.*

Men trotting out horses in the bright sunshine; some riding them, others leading them by cords; some coming forward, others retiring. To the spectator's right an avenue of trees, with groups of lookers on; the effect broken up by glimpses of sunshine. The picture is a smaller version of the work exhibited in 1853, now in America.

On canvas, 3 ft. 11 in. *h.* by 8 ft. 2½ in. *w.*

Bequeathed by Mr. Jacob Bell in 1859.

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## BONINGTON (Richard Parkes).

B. 1801. D. 1828.

Richard Parkes Bonington was born in the village of Arnold near Nottingham, October 25th, 1801. His father, who was a landscape and portrait painter, took him, when only fifteen years old, to Paris, and there procured him permission to copy in the Louvre. Owing to this circumstance, Bonington's education was chiefly French; he became a student of the Ecole des Beaux-Arts, and attended occasionally the studio of the Baron Gros. He devoted himself chiefly to landscape painting, working often in water-colours; his subjects are mostly marine or river views.

Bonington obtained considerable reputation in Paris, and Delacroix has recorded the brilliant impression his work produced. He visited Italy, and in Venice found material suited to his taste;

he executed some elaborate views there, both in oil and in water-colours. By the exhibition of some of these works he acquired great reputation also in England. He died of decline, at 29, Tottenham Street, London, on the 23rd of September 1828, shortly after his return from a second visit to Paris, not having quite completed his twenty-seventh year. He was buried in St. James' Church, Pentonville.

Sir Thomas Lawrence, writing to a friend on attending Bonington's funeral, remarks, "I have never known in my own time an early death, of talent so promising, and so rapidly and obviously improving."*

Bonington exhibited only four pictures at the Royal Academy: "A Scene on the French Coast," in 1827; and the three following in 1828: "Henry III. of France," a "Coast Scene," and "The Grand Canal, with the Church of La Vergine della Salute, Venice." Thirty-five of his works are in the Wallace Collection.

## No. **374.** *The Column of St. Mark, Venice.*

The column supports the winged lion, the attribute of St. Mark, in bronze, this and the other column on the right, which supports the marble statue of St. Theodore, the first patron of Venice, are known as the *Colonne della Piazzetta*. They were brought from the East early in the twelfth century, by the Doge Domenico Micheli, and were erected in their present position by Niccolo Barattieri in 1180. The statue of St. Theodore was placed on the column in 1329; the lion of St. Mark, a work of later date, was carried to Paris in 1797, but restored to its original position in 1816.

On canvas, 1 ft. 5½ in. *h.* by 1 ft. 2½ in. *w.*

Engraved by James B. Allen.

Exhibited at the British Institution in 1826.

Vernon Collection, 1847.

## No. **1719.** *Cheyne Walk.*

A view of Cheyne Walk in its old and picturesque state before the present Embankment was built. Chelsea Old Church is seen in the distance; on the left are trees and white palings,

* Cunningham's Lives of British Painters, &c.

and the houses of the terrace with their red roofs occupy the right of the picture, telling dark against a quiet evening sky. In the roadway are a brewer's dray and a horse and a cart, and groups of figures are walking by the river.

Water colour 4½ in. *h.* by 7 in. *w.*

Exhibited at the Winter Exhibition of the Royal Academy in 1873.

Formerly in the collection of William Quilter, Esq.

Presented by Mr. E. Homan, in 1899.

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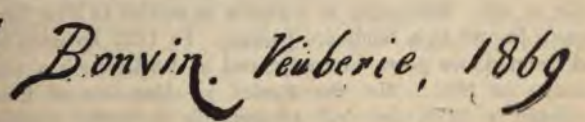
**BONVIN** (François Saint).

B. 1817. D. 1888.

Bonvin was a French painter chiefly of interiors with figures and still-life pieces, but occasionally worked at landscape. He was born at Vaugirard, Paris, on the 22nd of November, 1817. He was the son of a *garde-champêtre*, and received his early art education in the Drawing School of the Rue de l'Ecole de Médicine under Lecoq de Boisbaudran. For thirty years he was a constant exhibitor at the Salon, and in 1870 he received the Order of the Légion d'Honneur. The latter part of his life was clouded by ill-health. He died in 1888.

No. **1448.** *A Village Green in France.*

A broad level pasturage on which cows are grazing. In the background a hedge divides the enclosure from distant woodland and scattered buildings. Signed and dated




On canvas, 1 ft. 5½ in. *h.* by 1 ft. 9¼ in. *w.*

Presented by Mrs. E. Edwards in 1895.

## **BOUGH** (SAMUEL).

B. 1822. D. 1878.

Sam Bough was born at Carlisle in 1822, where he worked for two years in the town clerk's office. He received no systematic instruction in art, although he became acquainted with many artists. His first efforts were in scene painting and decorating interiors. In 1858 he removed to Edinburgh, becoming an Associate of the Scottish Academy in 1857, and a full member in 1875. Amongst his most important works are "Shipbuilding on the Clyde," "Kirkwall," "Borrowdale," "London from Shooter's Hill," "St. Monans," "Winton Castle," "Arran Hill," "The Baggage Wagon," "Ben Nevis," and a "Windy Day." He died at Edinburgh, in November 1878.

### No. **1936.** *Holmwood, Dorking.*

A sandy cart-track leads past a hedgerow and trees across the corner of a common to a tiled cottage, where a man on a ladder is thatching a hayrick. On the left there is a pond and willow trees; some geese are leaving the water to join the rest of the flock in the foreground. Signed, Sam Bough, 1856.

On canvas, 11½ in. *h.* by 1 ft. 6 in. *w.*

Presented by the Earl of Carlisle.

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## **BOUGHTON** (GEORGE HENRY), **R.A.**

B. 1833. D. 1905.

George Henry Boughton was born in Norfolk, on December 4th, 1833. His family went to America in 1834, and he passed his youth in Albany, New York, where he first developed his artistic tastes. In 1853 he came to London and spent some months in the study of art. Returning to America he settled in New York, and became known as a landscape painter. In 1859 he went to Paris and devoted two years to study, and he finally took a studio in London in 1861. He was elected an Associate of the Royal Academy in 1879, and full Academician in 1896. Amongst his best known works are "Winter Twilight," "The Lake of the Dismal Swamp," "The Scarlet Letter," "The Return of the Mayflower," "Councillors of Peter the Headstrong," and several

pictures of old Puritan life in New England. He visited Holland and painted a number of Dutch scenes, of which the picture in the Tate Collection, "Weeding the Pavement" is one, and published, with Mr. Edwin Abbey, a book called "A Sketching Tour in Holland," in 1885. Boughton was elected a member of the National Academy of New York in 1871. He died very suddenly in 1905.*

**No. 1539.** *Weeding the Pavement.*

On the paved quay of a "Dead City," by a broad river or estuary, a group of women are at work digging out the weeds which have grown up between the stones. A bank with reeds some way from the shore indicates that the silting up of the harbour has caused the decay of the place. On the left are trees and houses, and in the distance across the water are seen the buildings and ships of a flourishing port. Signed and dated G. H. Boughton, 1882.

On canvas, 2 ft. 11¼ in. *h.* by 4 ft. 11¼ in. *w.*
Exhibited at the Grosvenor Gallery in 1882.
Tate Gift, 1894.

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**BRABAZON** (HERCULES BRABAZON).

B. 1821. D. 1906.

"Hercules Brabazon Brabazon, the younger son of Hercules Sharpe, of Blackhalls, Durham, and of Oaklands, Battle, was born in Paris, on the 27th November, 1821. He succeeded his elder brother in the Brabazon estates, county Mayo, in 1847, and under the will of his uncle, Sir William, he took the name of Brabazon. He succeeded his father at Oaklands in 1858; he had been educated at Harrow and Trinity College, Cambridge." (Catalogue of Memorial Exhibition at the Goupil Gallery, 1906.) His chief training as a painter was the copies he made after English water-colourists, a practice he maintained to the end of his long life, and he included among these innumerable copies rapid notes of the general aspect and colour of his favourite oil paintings in the galleries of Europe, works by Tintoretto, Velazquez, Guardi, Watteau, Goya, Delacroix, and others. His own early sketches show the influence of Müller, Cox, De Wint (*see* No. 2112) and other painters, and No. 2109 might be a careful study by Ruskin. As his sense of colour developed he worked more and more in the

* Men and Women of the Time and the Christmas Number of the Art Journal 1904.

manner of Turner's later sketches, with an even freer use of body colour; the contemporary landscape painter for whom he had the greatest admiration was Claude Monet. Some of his earliest years of study were spent in Rome and its neighbourhood, and from that time onwards he passed his life in constant water-colour sketching, aiming always at freshness and directness of impression, and never elaborating his sketches afterwards. In this way he accumulated a huge store of sketches from tours in Italy, France, Switzerland, Egypt, and in one instance as far afield as India. From these tours he returned for brief intervals to his flat in Morpeth Terrace, near Victoria Station, or to his home in Sussex. Music divided his affections with painting; he was a tireless pianist, and musicians were among his chosen companions. It was not till he was seventy that he was induced to exhibit or sell his work, though much of it had found its way into the hands of admiring friends. In 1891 he exhibited at the New English Art Club and was elected a member. From that time to his death he was a constant exhibitor. Shortly after his appearance at the Dudley Gallery a collection of his work was shown at the Goupil Gallery, the first of a series that did much to spread his reputation. He also exhibited at several of the exhibitions of the Pastel Society, and of the International Society. His vigour, as well as his pleasure in this late-won success, was maintained almost to the end, and it was only in the last two of his eighty-five years, that he ceased to travel and to work. He died at Oaklands in May, 1906.

No. **2109.** *Houses at Tivoli.*

A courtyard with partly dilapidated buildings, grey and ochreous in tint, to the right. Over the wall to the left is seen the distant plain. Grey-blue sky. Inscribed 'H. B. B., Tivoli.' Drawn about 1860.

Pencil and wash with body-colour on warm-grey paper, 10 in. *h.* by 1 ft. 2½ in. *w.*

Presented by Mrs. Harvey Combe, niece of the artist, in 1907.

No. **2110.** *Roses.*

A bunch of tea-roses, ranging in colour from pink to yellow, in a blue and white vase against a brown background. Signed 'H. B. B.' Painted about 1895.

Body-colour on paper, 1 ft. 1¼ in. *h.* by 9½ in. *w.*

Presented by Mrs. Harvey Combe, niece of the artist, in 1907.

## No. **2111.** *Murcia.*

Market-place of the Spanish town in brilliant sunshine. A street opens, between white buildings, facing the spectator, and in this stands a ruddy-coloured tower. The sky is deep blue. Part of the foreground is in shadow; in the lighted part are trees, figures, and the tilt of a large wagon.

Body-colour on warm-grey paper, 6 in. *h.* by 8½ in. *w.*

Presented by Mrs. Harvey Combe, niece of the artist, in 1907.

## No. **2112.** *Tivoli.*

The town is seen on its height to the left against a warm evening sky. The river-bed is below to the right, with the plain beyond, and the cascades are seen on the hill-side under the town. The colour is sober tints of brown and green. The date is about 1868.

Transparent watercolour, with touches of opaque white, on white paper, 5½ in. *h.* by 1 ft. *w.*

Presented by Mrs. Harvey Combe, niece of the artist, in 1907.

## No. **2113.** *The Pink Palace.*

The foreground shows the mouth of a Venetian canal in shadow, with a mooring-post on either side. On the farther side of a canal crossing the first a palace front, broken by green shutters, faces the rosy evening light, and is reflected in the troubled water. Painted about 1890.

Body colour on grey-green paper, 9½ in. *h.* by 1 ft. 1¾ in. *w.*

Exhibited at the Goupil Gallery in 1892. Till 1907 in the possession of Prof. F. Brown.

Presented, along with No. **2114,** by Miss Clare Atwood, on behalf of a Body of Subscribers, as a memorial of Miss Ethel Parker, 1907.

## No. **2114.** *The Grand Canal.*

A view of the Grand Canal, Venice. One side of the canal sweeps round in brilliant light towards the left; from a landing stage in shadow to the right gondolas are crossing. Painted about 1890. Signed 'H. H. B.'

Body-colour on white paper, 5¾ ins. *h.* by 10¼ ins. *w.*

From Mrs. Harvey Combe's collection.

Presented, along with No. **2113,** by Miss Clare Atwood, on behalf of a Body of Subscribers, in memory of Miss Ethel Parker, 1907.

No. **2115.** *Les Rochers Rouges.*

A bay and promontory in warm evening light, on the coast between Nice and Mentone. The sand in the foreground is in shadow. The title is written on the mount in pencil in the artist's hand.

Body-colour on grey paper, 6½ ins. *h.* by 9½ ins. *w.*

Presented by Mr. J. S. Sargent, 1907.

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## BRAMLEY (FRANK), A.R.A.

No. **1627.** *A Hopeless Dawn.*

"Human effort and sorrow going on perpetually from age to age.—Waves rolling for ever, and winds moaning, and faithful hearts wasting and sickening for ever, and brave lives dashed away about the rattling beach like weeds for ever, and still, at the helm of every lonely boat, through starless night and hopeless dawn, His hand, who spreads the fisher's net over the dust of the Sidonian palaces, and gave into the fisher's hand the Keys of the Kingdom of heaven."—*Ruskin.*

A young wife kneels in despair beside her old mother, who has been trying to comfort her during the long watches of a tempestuous night. A Bible lies open before them. Through the cottage window is seen a raging sea by the light of a cheerless dawn breaking through a stormy sky. On the window-sill a candle that has burnt all night as a beacon has just flickered out. Signed, Frank Bramley, 1888.

Painted at Newlyn in Cornwall.

On canvas, 3 ft. 11½ in. *h.* by 5 ft. 5½ in. *w.*

Etched by James Dobie for the "Art Journal."

Exhibited at the Royal Academy in 1888.

Chantrey Purchase, 1888.

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## BRETT (JOHN), A.R.A.

B. 1830. D. 1902.

John Brett was the eldest son of Captain Charles Curtis Brett, of the 12th Lancers. In 1853 he was a student of the Royal Academy Schools, and in early life he came strongly under the

influence of the Pre-Raphaelites. John Ruskin wrote enthusiastically of one of his early pictures, "The Stone-breaker," exhibited in 1858. In the following year Brett exhibited his well-known picture called the "Val d'Aosta," in which he sought to carry out the principles of the Pre-Raphaelite painters in landscape work. From that time he was a regular exhibitor at the Royal Academy showing highly-finished pictures of the seas and rocks encircling the English coasts, especially those of Cornwall and the south. He was elected an Associate of the Royal Academy in 1881, and died at Putney on the 8th January, 1902.

### No. **1617.** *Britannia's Realm.*

A wide space of calm azure sea, seen from a height and dotted with fishing boats and other vessels, reflects a summer sky filled with large white clouds lit up by the bright sun. Signed and dated, John Brett, 1880.

On canvas, 3 ft. 5½ in. *h.* by 6 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1880.

Chantrey Purchase, 1880.

### No. **1902.** *From the Dorsetshire Cliffs.*

A wide view of the sea illuminated by sunlight; white clouds break the rays of light and cast purple shadows on the green waters. Signed and dated, John Brett, 1871.

On canvas, 3 ft. 5½ in. *h.* by 6 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1871.

Presented by Mrs. Brett, in 1902.

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## **BRIDELL** (Frederick Lee).

B. 1831. D. 1863.

Frederick Lee Bridell was born at Southampton in 1831. He showed an early love of drawing, and at the age of fifteen entered on the profession of a portrait painter in his native town. His first efforts appear to have been wholly unassisted, for at that time it was difficult to obtain even elementary education in Art at Southampton.

Young Bridell's work attracted the attention of a local picture cleaner and dealer, and with him he entered into an engagement which after much labour supplied him with the means of study on the Continent. It was not, however, until 1859 that he exhibited in London, when his picture of the "Coliseum by Moonlight" was hung at the Royal Academy, and again at the International Exhibition of 1862. The public impression which it made was fully sustained by subsequent works. A visit to the Lake district in North Italy resulted in the execution of several noteworthy pictures, which met with full appreciation and a ready sale, but unluckily for Bridell's fame most of his best landscapes were never exhibited. Among them was a scene illustrating the "Temple of Love," described in Spenser's "Faërie Queen," which Bridell is said to have painted in imitation of Turner. This was a commission from Mr. Wolff, of Southampton, who bought several of his pictures and formed a collection to which the owner gave the name of the "Bridell Gallery."

In 1858 Mr. Bridell married, at Rome, the daughter of Mr. W. J. Fox, then M.P. for Oldham, a lady who herself had adopted Art as a profession. But unfortunately his health had long been delicate, and he died of consumption in August 1863.

No. **1205.** *The Woods of Sweet Chestnut above Varenna, Lake Como.*

A wooded slope shelves rapidly towards the rocky sides of the Lake, a portion of which is seen to the left, with a boat sailing on its surface. In the foreground, to the right, is a felled or shattered chestnut tree, near which a woodman sits. Mountainous background, with a blue sky crossed by drifting clouds. To the left, in the extreme distance, the crest of Monte Rosa, illumined by a rosy light, rises from the horizon.

On canvas, 1 ft. 9½ in. *h.* by 4 ft. 10½ in. *w.*

Presented by Mrs. Bridell-Fox (formerly Mrs. Frederick Lee Bridell) 1886.

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**BROCK** (THOMAS), **R.A.**

No. **1747.** *A Moment of Peril.*

A 'red man' driving his spear at the head of a huge serpent that has wound itself, in two great coils, round the hind leg of his

frightened horse, and nearly brought him to the ground. Inscribed, Thos. Brock, Sculpt., LONDON, 1880.

Bronze, 6 ft. 8 in. *h.*, without the spear, upon a black marble base, 8 ft. *l.* by 3 ft. 10 in. *w.*

Exhibited at the Royal Academy in 1880.

Chantrey Purchase, 1881.

## No. **1765.** *Sir Henry Tate.*

A portrait bust of the Founder of this Gallery. Inscribed Thos Brock, Sculptor. Henry Tate was born in 1819. He joined a firm of sugar refiners in Liverpool; invented a method of cutting up sugar-loaves (1872), and came to London in 1880. He formed, at Park Hill, Streatham, a collection of pictures, a selection of which he gave to the nation in 1897, along with this Gallery (see Introduction). He was created a baronet in 1898, and died in 1899.

Bronze, 1 ft. 8 in. *h.*

Exhibited at the Royal Academy in 1898.

Presented by a body of Subscribers in 1898.

## No. **1784.** *Eve.*

Eve stands with her head bent forward, her left hand on her breast and her long hair falling down her back and over her shoulders, shading her face; a serpent coils round the base. Signed, Thomas Brock, Sculpt., 1900.

Marble, 5 ft. 9 in. high including the base which is 1 ft. 3½ in. deep by 1 ft. 5½ in. *w.*

Exhibited at the Paris Exhibition in 1900.

Presented by Sir Henry Tate, Bart., 1899.

## No. **2074.** *Thomas Gainsborough, R.A.*

Heroic size statue. The painter stands, looking towards the spectator's right. He wears a wig, long-skirted coat, knee-breeches, and buckled shoes. His right hand rests on some papers, placed on a pedestal which is decorated on three sides with cartouche and wreath. His left hand holds a palette and brushes. Against the foot of the pedestal behind rests a violin, wreathed with bay, and a roll of music, to indicate Gainsborough's passion for that other art. Inscribed on base, Thos. Brock, Sculptor, 1906.

Marble, 7 ft. *h.*

Exhibited at the Royal Academy, 1906.

Commissioned under the will of Mr. Henry Vaughan, 1900, and placed in the Gallery 1906.

**BROUGH** (ROBERT).
B. 1872. D. 1905.

Robert Brough was born at Invergordon, Ross-shire, in 1872. He went to Aberdeen in his boyhood and there had his schooling; in course of time he was indentured to Andrew Gibb & Co., lithographers. While serving as apprentice he studied drawing at the evening classes of the Aberdeen Art School, under J. P. Fraser, painting before working hours in the morning and often by gas-light at night. One of his earliest paintings is a portrait of himself at the age of seventeen, now in the Aberdeen Art Gallery. On the day when he completed his apprenticeship, Brough abandoned lithography as a business and went to Edinburgh, and in 1891 he entered the Royal Scottish Academy Life School, where he obtained the Chalmers bursary, the Stuart prize, and the Maclaine Walters medal. He attended the school for two sessions, working meanwhile at lithography, designing music covers, and drawing portraits in chalk. He next went to Paris and studied under Laurens and Constant. In 1894 he returned to Aberdeen where he painted many portraits, and ultimately came to London in 1897. In 1896, he exhibited a portrait of W. D. Ross, Esq., in the Grafton Gallery, which attracted much notice, and afterwards received a gold medal at Munich. His "Saint Anne of Brittany," and "Twixt Sun and Moon" were bought for the Gallery of Modern Masters at Venice. In 1897, "Violets," a fancy portrait, and "Fantaisie en Folie," the picture in this gallery, had a considerable success at the Royal Academy, and obtained a silver medal at the International Exhibition held in Paris, in 1900. By his death, the result of a cruel railway accident near Sheffield, in 1905, British art was deprived of a promising painter.

No. **1956.** *Fantaisie en Folie.*

A profile portrait of a lady in a brown velvet dress. She is seated at table covered with a brown cloth. In her right hand she is holding an enamelled jewel suspended from her neck by a long bead-chain, her arm is stretched out so that she may compare the bright tints of the pendant with the gay colouring of a Chinese-porcelain grotesque.

On canvas, 3 ft. 4 in. *h.* by 4 ft. 2 in. *w.*
Exhibited at the Royal Academy in 1898.
Bequeathed by the Painter, 1905.

**BROWN** (ARNESBY), **A.R.A.**

No. **1898.** *Morning.*

A woman is milking a cow in a water meadow ; three more of the herd wait near ; the rising sun lights up the group with a warm glow ; other cattle and some willow trees are seen in the distance through the morning mist.

On canvas, 4 ft. ½ in. *h.* by 5 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1901.

Chantrey Purchase, 1901.

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**BROWN** (FORD MADOX).

B. 1821. D. 1893.

Ford Madox Brown was born on the 16th of April 1821 at Calais, where his father, Dr. John Brown, a retired commissary in the British Navy, had gone to live. Young Brown, even in early childhood, showed so much taste for drawing that his father, after removing to Bruges, placed him under the tuition of Albert Gregorius, a portrait painter, and sometime director of the Academy in that city. He subsequently studied under Van Hanselaer of Ghent, and finally entered the Academy at Antwerp, then directed by the leader of a new school of painting in Belgium, viz., Baron Wappers, from whom Brown derived valuable instruction in the technical practice of his art and the use of various mediums.

While still a pupil of this distinguished master, the young painter exhibited at a public gallery in Ghent his picture of "Job and his Friends," which attracted some notice.

In 1841 he sent to the Royal Academy another work entitled "The Giaour's Confession." About twelve months afterwards he removed to Paris, where he spent three years in drawing from the life and studying in the Louvre. During the competition organised about 50 years ago by the British Government with the object of procuring designs for decorating the Houses of Parliament, Brown sent two cartoons to the Exhibition held at Westminster Hall in 1844, and three fresco paintings in 1845.

After a short stay in Italy, where he had gone in the vain hope of restoring his first wife's health (she died in Paris on the way home), Brown came to settle in London, and occasionally exhibited at the Royal Academy. A difference with that body and his own artistic predilections might have led him to associate himself with that youthful band of painters who, under the title of the Pre-Raphaelite Brotherhood, at one time seemed likely to revolutionise pictorial taste in this country and form a new school of British Art. But Brown, though he took a great interest in the rising genius of Rossetti, and even instructed him in the technique of oil painting, in 1848 declined to be elected a Brother. He had always been a man of independent action and he continued to take his own course.

His principal works are well known. The picture of "Lear and Cordelia" was executed in 1849. Two years later he sent to the Royal Academy his "Chaucer reading the Legend of Custance." In 1852 he painted "Christ washing St. Peter's feet," which obtained a prize from the Academy at Liverpool, and was presented in 1893 to the National Gallery. (*See* description below.) "Work" (Manchester Gallery) was begun in 1852 and completed in 1868. The Birmingham Gallery possesses "The Last of England" (1852–6). The "Cordelia's Portion" belongs to Mr. Albert Wood, of Conway. Another picture, entitled "An English Summer Afternoon" (1852–4), is in the collection of Mr. George Rae, of Liverpool. Among the last of his more important works was a series of twelve panels illustrating the history of the city, which he was commissioned to paint for the Town Hall at Manchester.

In 1865 a collection of Brown's pictures and studies was exhibited at a gallery in Piccadilly. Examples of his brush were contributed to the Paris Exhibitions of 1855 and 1889, as well as to those held some years ago at Manchester, Leeds, and Liverpool; and to the Whitechapel Art Gallery in 1901.

In 1891 a number of artists and amateurs subscribed 900*l.* for the purpose of commissioning the painter to execute a work which they proposed to present to the National Gallery, but it was not completed at the time of his death, which occurred on the 11th of October 1893. The picture, No. 1394, now in this Gallery, was bought and presented by the subscribers, at the same time the cartoon representing "The Body of Harold brought to the

Conqueror," exhibited at Westminster Hall in 1844, was presented to the South London Gallery, and several designs for stained glass to various art schools.

## No. **1394.** *Christ washing St. Peter's Feet.*

On the right of the composition St. Peter, clad in a purple tunic and green mantle, sits with clasped hands reverently extending his naked feet towards the Saviour, who, draped in a bluish grey robe, kneels to wash them in a copper laving-dish. In the background is a table covered with a white cloth, around which the disciples sit in various attitudes of devout attention, watching the scene. To the extreme left of the group at a corner of the table, Judas, with the money-bag before him, stoops to unloosen the sandal from his foot. The figures are about two-thirds the size of life.

On canvas, 3 ft. 10 in. *h.* by 4 ft. 4½ in. *w.*

Exhibited at the Royal Academy in 1852.

Presented by a body of subscribers in 1893.

## No. **2063.** *Chaucer at the Court of Edward III.*

This is a reduced version, executed in 1856–68, of the large picture now in the Sydney Municipal Gallery. The following is the painter's description of the scene, (Catalogue of the Piccadilly Exhibition, 1865, cited in "Ford Madox Brown" by F. M. Hueffer, p. 71).

"Chaucer is supposed to be reading these pathetic lines from the 'Legend of Custance':—

> 'Hire litel child lay weping in hire arm,
> And kneling pitously to him she said,
> Pees, litel sone, I wol do thee no harm.
> With that hire couverchief of hire hed she braid
> And over his litel eyen she it laid,
> And in hire arme she lulleth it ful fast,
> And into the heven hire eyen up she cast.'

Edward III. is now old, Philippa being dead; the Black Prince is supposed to be in his last illness. John of Gaunt, who was Chaucer's patron, is represented in full armour, to indicate that active measures now devolved upon him. Pages holding his shield, etc., wait for him, his horse, likewise, in the yard beneath. Edward the Black Prince, now in his fortieth year, emaciated by sickness, leans on the lap of his wife Joanna, surnamed the Fair Maid of Kent. There had been much opposition to their union, but the Prince ultimately had his own way.

To the right of the old king is Alice Perrers, a cause of scandal to the Court, such as, repeating itself at intervals in history with remarkable similarity from David downwards, seems to argue that the untimely death of a hero may not be altogether so deplorable an event.

Seated beneath are various personages suited to the time and place. A troubadour from the South of France, half-jealous, half in awestruck admiration; a cardinal priest on good terms with the ladies; a jester forgetting his part in rapt attention to the poet. This character, I regret to say, is less mediæval than Shakesperian. Two *dilettante* courtiers [are] learnedly criticising, the one in the hood is meant for Gower. Lastly, a youthful squire of the kind described by Chaucer as never sleeping at night, 'more than doth the nightingale,' so much is he always in love.

Sitting on the ground being common in these days, rushes used to be strewn to prevent the gentlemen from spoiling their fine clothes.

This picture is the first in which I endeavoured to carry out the notion, long before conceived, of treating the light and shade absolutely as it exists at any one moment instead of approximately or in generalised style. Sunlight, not too bright, such as is pleasant to sit in out-of-doors, is here depicted. The figures in the spandrils of the arch* symbolise the overthrow through Chaucer of the Saxon bard and the Norman troubadour."

An entry in the diary of Madox Brown dated 4 September, 1847, gives the following account of the inception and progress of the picture ('Praeraphaelite Diaries and Letters,' ed. W. M. Rossetti, pp. 61–63).

"As the work I am at present engaged upon is the most extensive, as well as the most interesting to myself, of any that I have yet undertaken, I shall begin this book by a short retrospectory glance at the events which have led to my undertaking it.

In the summer of '45 I went to the British Museum to read Sir James Mackintosh's *History of England*, having heard that it was of a philosophical nature, with a view to select some subject connected with the history of this country, of a general and comprehensive nature. I was already wavering in my mind between two that struck me; one was 'The First Naval Victory,' and the other 'The Origin of our Native Tongue.' The former subject had first engaged my attention; but the sight of Maclise's cartoon of *Chivalry*, and the wish to handle more luxuriant materials, afterwards changed the current of my thoughts.

In this mood, glancing over the pages of the above-named history, I fell upon a passage to this effect, as near as I can remember: 'And it is scarcely to be wondered at that English about this period should have become the judicial language of the country, ennobled as it had recently been by the genius of Geoffrey Chaucer.' This at once fixed me: I immediately saw a vision of Chaucer reading his poems to knights and ladies fair, to the king and court, amid air and sunshine.

When I arrived at Rome, from the library of the English Academy I procured the works and life of our first poet, and fortunately I found that the facts

* These do not exist in our version

known respecting him perfectly admitted of the idea I had already conceived of the subject—to wit, Chaucer reading his poems to Edward III. and his Court, bringing in other noted characters, such as the Black Prince &c. I immediately set to work; and, after many alterations and great labour, I brought the composition to its present state.

At first I had intended calling it 'The Seeds of the English Language,' and putting Wiclif on one side (as a wing) and someone else on the other, but I could find no one to suit. Gower was too poor a character; and John of Gaunt, for the harmony of ideas, would not suit—it being inappropriate to put the patron on one wing, and his protégés one in the centre and the other on the other side-compartment. I then changed my idea to that of 'The Seeds and Fruits of the English Language'; but I soon found that in doing so, after having given a place to our greatest poets, there would be none left for the prose-writers: and, little liking the trouble of cutting and contriving for them, I determined on leaving them out and calling the work the 'Seeds and Fruits of English Poetry.'"

A first sketch in line for the main composition dated "Rome, '45," exists in Mr. Fairfax Murray's collection, and is reproduced by Mr. Hueffer. Two sketches in colour were begun in Rome in the same year. One of these, finished in 1851, was in the Plint collection; the other, worked upon in 1851 and 1853, was given to John Marshall. This is reproduced in Mr. Holman Hunt's "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood," I., p. 124. This shows the original composition with wings (finally abandoned in the larger picture), containing groups of poets, namely, Spenser, Shakespeare, Milton, Pope, Burns and Byron. About the painted Gothic framework dividing the wings from the centre a vine clambers, laden with grapes. The progress of the large work may be followed in Brown's diary till 1851, when it was hung in the Academy exhibition. The entry in the catalogue may be quoted, for, with a few variations, it fits our picture and gives a key to a number of the actors in the scene.

"No. 380. *Geoffry Chaucer reading the Legend of Custance to Edward III. and his Court at the Palace of Sheen, on the anniversary of the Black Prince's forty-fifth birthday.*

"He is supposed to be reading these lines :—

"Her litel child lay weeping in hire arm," &c.

"Edward III. is seated in the dais-chair in front of Chaucer. On his left are Edward the Prince of Wales (represented in his last illness), and Johana, "The Fair Maid of Kent," his Princess; at their feet is their child, afterwards Richard II.; behind these are seated the Princess Margaret, memorable for her learning and her regard for Chaucer, and her sister the Princess Royal. Seated to the right of the King is Alicia Perrers, formerly damsel of the chamber to Queen Philippa; next to her is John

of Gaunt, the patron of Chaucer. Immediately behind Chaucer is the son of John of Gaunt (afterwards Henry IV.), with his father's sword and shield; and next to him, lower down, are seen Robert de Vere, Grand Chamberlain, and the Earl of Pembroke, Edward the Third's Marshal. On the foreground, seated on rushes, are Sir John Froissart, the historian, with his tablets, and the poet Gower. In the opposite corner, Thomas of Woodstock, patron of Gower (fifth son of Edward III., and afterwards Duke of Gloucester) is seen conversing with the Lady of Bohun, who became his Duchess. Behind the Lady of Bohun, Chaucer's wife, Philippa, the Picard, is represented with a red head-dress speaking to her sister, Catherine Roet, who subsequently became third Duchess to John of Gaunt. The central figure seated on the steps is a Provençal Troubadour; on either side of him are his minstrels. The Cardinal, supposed to be nuncio of Gregory XI. to the Archbishop of Canterbury in the matter of Wickliff, is directing the attention of the Countess of Warwick to the Court Fool, who is so absorbed in Chaucer's tale as to have forgotten his calling."

The Diary yields some notes about the sitters. "Emma," (Brown's second wife) "sat for the Princess; Elliott, a pupil of Lucy's, the Cardinal; John Marshall, of University Hospital," (afterwards Professor of Anatomy at the Academy) "was the Jester; Miss Gregson, since Mrs. Lee, was the Fair Princess behind the Black Prince; her friend, Miss Byne, sat for the dark one, but much altered; the scoundrel (and afterwards thief) Maitland, then under Marshall's hands for operation, sat for the Black Prince. The fine woman below, looking round, was a portrait of Julia Wild, celebrated as model . . . also for black eyes; the boys were mostly portraits, but the other heads ideal chiefly." There is also a note of Deverell, (a young painter of the Pre-Raphaelite circle) sitting for the "Page" in the foreground, *i.e.* apparently the "Youthful Squire." A study was made from D. G. Rossetti for the head of "Chaucer," and Mr. W. W. Rossetti sat for the "Troubadour."

The general conception of the picture, as we have seen, grew out of the programme for the decoration of the Houses of Parliament. This scheme was directly influenced in ideas and style by the mural work done in Germany by Cornelius and his predecessors of the German Pre-Raphaelite movement. The programme laid down at Westminster included the glorification of English poets. Brown had determined, he tells us, to break, in this picture, with his dark manner. The practice of fresco in the competitions may have aided in breaking up his brown chiaroscuro. He studied the early frescoes in Florence also in 1845. He now wished to render an effect of light and open air. This idea and the beginning of the picture anticipated his acquaintance with Rossetti, Millais

and Mr. Hunt, but the main work upon it proceeded concurrently with the first pictures painted on Pre-Raphaelite principles, and it probably owes something to them in minutely observed detail, technique (white ground, much transparent glazing, use of copal as medium), and in other ways. Some of the figures were painted in direct sunlight, by an adjustment of the studio windows, and the reflection of blue from the sky on upper surfaces and in shadows is introduced from open-air observation.

Signed on the base of the fountain

F. Madox Brown—68.

The version in the gallery was in the Leyland collection till 1892, and afterwards was in the collections of Mr. J. Bibby (till 1899), and of Mr. Lawrence Hodson till 1906.

Exhibited at the Grafton Gallery, 1897, at Brussels, 1897, at Burlington House, 1901.

On canvas, 3 ft. 11½ in. *h.* (arched top), by 3 ft. 2½ in. *w.* The frame is of the artist's design, and bears the title "Chaucer at King Edward's Castle."

Purchased out of the Lewis Fund, 1906.

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## **BROWNE** (HENRIETTE).

B. 1829. D. 1901.

Henriette Browne, Sophie, Madame Jules de Saux, was born in Paris, in 1829, where she studied under Chaplin. She received medals of the third class at the Salon in 1855, 1857, and 1859; of the second class in 1861, and of the third class, for engraving, in 1863. She exhibited five times at the Royal Academy, in London. Her pictures frequently represent oriental and North African scenes; some of the more important are "The Poor School at Aix," "Sisters of Charity," "An Apothecary's," exhibited in 1859; "The Toilet," "A Woman of Eleusis," 1861; "Oranges in Upper Egypt," 1870; and "The Coptic Poet," 1874. She died in 1901.

### No. **1969.** *A Greek Captive.*

A pale-faced little girl in a light-blue gown tied round the waist with a red sash is seated on a pink shawl with her veil thrown off; she wears a chaplet of leaves and a red cap fitting close to her head, and she holds a wreath of the same leaves in her hands, which are folded on her lap. Signed Henriette Browne. 1863.

On canvas, 3 ft. *h.* by 2 ft. 4½ in. *w.*

Bequeathed by Mr. Charles Fraser in 1905.

(B.A.)

### BUNDY (Edgar).

No. **1960.** *The Morning of Sedgemoor.*

A number of rustic soldiers are sleeping on the straw in a large barn, their rough weapons—scythes, sickles, hooks, and bills—tied to poles, piled near them ; one, with a sack over his shoulders and a sprig of oak in his slouch hat, stands sentinel, his right hand grasping a pole with a scythe bound to it, and his left on a pistol hanging from his leather belt. Another, an old man in a brown cloak and an iron cap, sleeps with mailed hands crossed on his sword. In the darkness of the barn may be seen a banner of royal blue.

On canvas, 4 ft. 11½ in. *h.* by 4 ft. 1½ in. *w.*

Exhibited at the Royal Academy, 1905.

Chantrey Purchase, 1905.

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### BURNE-JONES (Sir Edward Coley Burne).

B. 1833. D. 1898.

Edward Burne-Jones was born at Birmingham of Welsh parentage on the 28th August, 1833. He was educated at King Edward's School in that city and at Exeter College, Oxford ; here he met William Morris and formed a lasting friendship of great influence in the future. His enthusiasm for art was aroused by seeing a woodcut "Elfen Mere" designed by Rossetti. Burne-Jones met Rossetti in London in 1855, and by his advice forsook Oxford and the Church, for which he had been intended, without waiting to take a degree. He studied painting under Rossetti, watching him at work, drawing and painting from the life from the very first, gaining knowledge by working out with the greatest care every detail of the pictures and drawings he undertook. Rossetti obtained for him a commission from Messrs. Powell for stained glass cartoons ; he designed a great number, the first being the Adam and Eve and two Old Testament subjects now in the dining hall of St. Andrew's College, Bradfield. He worked for Messrs. Powell until 1861, when he designed the Creation windows for Waltham Abbey. Afterwards he designed only for William Morris, some of their most famous windows being the Saints Catherine and Cecilia windows, Christ Church Cathedral, Oxford, and the Nativity and Crucifixion windows in St. Philips' Church

Birmingham, the cartoons for which are now in the Victoria and Albert Museum. In 1858 he designed a cabinet panel for Morris "The Tale of the Prioress" from Chaucer, the poet in whose works Burne-Jones found so many motives. He joined Rossetti and others in the scheme for the decoration of the Oxford Union in the autumn, but unfortunately the work was carried out in a size tempera with only a thin ground of lime wash on the wall and speedily perished. In September, 1859, he went to Italy for the first time, studying in Florence and Pisa, but he was especially impressed by the early masters of Siena. The Royal Society of Painters in Water Colours elected him an associate in 1863 and his works were seen in their gallery from the period when he painted Sidonia and Clara von Bork to the period of the Wine of Circe, 1887, when he and Sir Frederick Burton retired from the Society. With Mr. Ruskin he spent three months in Italy in 1862, making small copies of Venetian pictures. During these years he projected three series of decorations for rooms: the Adventures of Sir Degrevant, for Morris; the Story of St. George, for Birket Foster, and the Story of Psyche, for the Earl of Carlisle; but his work was not generally known until it was revealed to the public at the opening of the Grosvenor Gallery in 1877, when he exhibited eight pictures, including such masterpieces as "The Beguiling of Merlin," "The Days of Creation," and "Venus Mirror"; followed in 1878 by "Laus Veneris," "Le Chant d'Amour," "Pan and Psyche," and seven other works; in 1879 "The Annunciation" and "The Story of Pygmalion," and in 1880 "The Golden Stairs."

Burne-Jones was elected an associate of the Royal Academy in 1885, and exhibited there for the first and last time in the following year "The Depths of the Sea"; he resigned in 1893. On the opening of the New Gallery in 1888 Burne-Jones was strongly represented by two pictures of the Perseus series and "The Brazen Tower," and continued to support these exhibitions until his death in 1898, in which year he exhibited a "St. George," and "The Prioress' Tale." He died suddenly on the 17th of June, having spent the previous day quietly working in his studio.

Burne-Jones also designed cartoons for Mosaic work and tapestry, and other forms of decoration. The mosaic of the New Jerusalem for the American Church in Rome and the Morris Tapestries from the Arthur Legends. He was an enthusiastic

supporter of the Arts and Crafts Exhibitions. Burne-Jones was created a Baronet in 1894, he was elected an Honorary Fellow of his College 1882, honorary D.C.L. 1881, Chevalier of the Legion of Honour, corresponding member of the Institute of France, and member of the Dresden Academy of Arts.*

## No. **1771.** *King Cophetua and the Beggar Maid.*

The King sits at the foot of the golden throne, from which he has just stepped down to lay his richly-jewelled crown at the bare feet of the beggar maid, who is already seated as Queen upon the purple cushions.

> "For thou, quoth he, shall be my wife
> And honoured for my queen."

Cophetua is in profile, and is of a dark and sallow complexion, with a pointed beard and a mass of dark hair; he wears a complete suit of highly ornate plate armour, and over it a mantle of bright green, lined with dull purple; his spear and shield lean against the steps of the dais on the right, and his naked sword, jewel hilted, rests between his knees. The beggar maid is poorly clad in grey, with bare arms and feet. She is fair and has light grey eyes and dull gold hair, and holds some anemones in her right hand. The chair of State is raised on a flight of steps, with an open balustrade around the double seat, and the whole is covered with beaten metal work in relief of lions and other animals and patterns of an Assyrian character. Myrtle branches are seen through the rails on the left, and an orange tree laden with fruit and blossoms stands behind, where two youths lean on the coping singing from an illuminated score, they wear long gowns of red and blue, and changing green and pink. Through a partly curtained window in the background are seen the ramparts of the castle, a stretch of forest land and a quiet evening sky.

This picture was first projected in 1880 and finished in 1884, in which year it was exhibited at the Grosvenor Gallery.

This old story of the king who married the beggar maid is narrated in a ballad given in Percy's "Relics of Ancient Minstrelsy," first series, book ii., ballad VI.; it is mentioned three times in Shakespeare, Romeo and Juliet II. i. 14; Love's Labour Lost, IV. i. 66, and Henry IV. part 2 v. 3, 106; it is also the subject of a short poem by Lord Tennyson, "The Beggar Maid." The picture is signed E. B. J., 1884.

On canvas 9 ft. 7½ in. *h.* by 4 ft. 5 in. *w.*

Presented by a committee of gentlemen in 1900.

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* Sir Edward Burne-Jones: A Record and Review. By Malcolm Bell. Grosvenor Gallery and New Gallery Catalogues, Debrett's Baronetage &c.

**BUTLER, LADY** (ELIZABETH SOUTHERDEN THOMPSON).

No. **1553.** *The Remnants of an Army.*

Dr. Bryden, the only survivor of sixteen thousand of the British forces under General Elphinstone, who were massacred in the Jugdulluck Pass, is arriving exhausted at the gates of Jellalabad, January 13th, 1842. To the left the commandant and some of the garrison ride out to meet the fugitive; to the right is the morass through which he has passed.

"One man alone reached Jellalabad. Literally, one man—Dr. Bryden came to Jellalabad out of a moving host which had numbered in all some sixteen thousand when it set out on its march. The curious eye will search through history or fiction in vain for any picture more thrilling with the suggestion of an awful catastrophe than that of this solitary survivor, faint and reeling on his jaded horse, as he appeared under the walls of Jellalabad"—Justin McCarthy, *History of Our Own Times.* Vol. I., p. 256.

Signed with the initials E. B., and dated 1879; above are the letters E. T. and a red cross in a black C.

On canvas, 4 ft. 4 in. *h.* by 7 ft. 8 in. *w.*

Exhibited at the Royal Academy in 1879.

Engraved by T. J. Chant.

Tate Gift.

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**BUTLER** (MILDRED ANNE).

No. **1708.** *Morning Bath.*

White Fantail and hooded Jacobin pigeons bathing in the water that overflows from a stone horse trough; Virginia creeper hangs from the wall behind. Signed, Mildred A. Butler.

Water-colour, 2 ft. 4 in. *h.* by 1 ft. 8 in. *w.*

Exhibited at the Royal Academy in 1896.

Chantrey Purchase, 1896.

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**CALAME** (ALEXANDRE).

B. 1810. D. 1864.

Alexandre Calame was born at Vevey, Switzerland, in 1810, his father was a stone-carver. After his death, Calame went to Geneva and was apprenticed to a tradesman; but in 1830 he entered the studio of Diday and eventually succeeded him in the head-mastership of his school. He exhibited landscapes of the mountain scenery of his native land at Hamburg and Paris, amongst them "The Lake of Four Cantons" at the Universal

Exhibition of 1855. He was a skilful engraver and lithographer. Perhaps his best known publications are the eighteen "Views of Lauterbrunnen and Meyringen" and twenty-four "Alpine Landscapes." In 1863 he went to Mentone for his health and died there in the spring of 1864. There are two pictures by him in the Victoria and Albert Museum. Others are to be seen in the Galleries of Basle, Berlin, Berne, Frankfort, Geneva, Leipsic, and Neuchatel.*

### No. **1786.** *The Lake of Thun.*

A recollection of the Lake of Thun, Canton de Berne, the mountain is the Blumlis Alp, an afternoon effect. The mountain is capped with snow and is seen across the lake to the left, trees and rocks on the right. Signed, A. Calame, M, 1854.

On canvas, 1 ft. 11 in. *h.* by 2 ft. 6 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

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## **CALDERON** (PHILIP HERMOGENES), **R.A.**

B. 1833. D. 1898.

Philip Hermogenes Calderon, R.A., was born at Poitiers, in May 1833. He was the only son of the Rev. Juan Calderon, a native of La Mancha, sometime Professor of Spanish Literature at King's College, London. He was educated in London from his twelfth year, mainly by his father. He began life as pupil of a Civil Engineer, who encouraged him to occupy his leisure time in copying prints after Raphael, and in the end persuaded the father to allow his boy to to become a painter. He began to study in the year 1850 at Leigh's well-known academy in Newman Street, working also at the British Museum and the National Gallery.

When nearly twenty years old he went to Paris and was admitted to the Ecole des Beaux-Arts under M. Picot, Membre de l'Institut, where he spent over one year drawing from the life.

Returning to London he worked at Leigh's School in the evenings, and copied at the National Gallery. He first exhibited

* Bryan's Dictionary.

at the Royal Academy in the year 1853 a picture with the title—

> By the waters of Babylon there we sat down,
> Yea, we wept when we remembered Zion."

Devoting himself for some years to portrait painting he did not exhibit regularly until after 1857, when he sent to the Academy a picture called "Broken Vows"; it was engraved, and Calderon's name became widely known. His popularity was firmly established by the picture of 1862, called "After the Battle," a little boy in a ruined cottage deserted by his people and sitting on a table alone amidst the victorious soldiery. "Catherine of Aragon and her Women at Work," of 1862, and "The British Embassy in Paris on the Day of the Massacre of St. Bartholomew," of 1863, ensured his election as Associate of the Royal Academy in 1864. In 1865 Calderon exhibited three pictures, the principal one, "Her Most High, Noble, and Puissant Grace," obtained for the painter the only gold medal awarded to an English picture at the Paris Exposition Internationale in 1867. The same year he exhibited "Home after Victory," and "Evening," at the Royal Academy, and was elected a full member of that body. In 1873 Calderon received a medal at the Vienna Exhibition and in 1878 at the Paris Exposition Universelle a first class gold medal, and he was made a Knight of the Legion of Honour. He exhibited at Paris seven pictures, including "Home they brought Her Warrior Dead," which had been exhibited with great success at the Royal Academy of 1877. He was elected Keeper of the Royal Academy on the retirement of F. R. Pickersgill, R.A., in 1887, an office Calderon filled until his death at his official residence in Burlington House, on Saturday the 30th of April, 1898, the day of the Royal Academy Banquet.

**No. 1573.** *Renunciation.* See "*The Saint's Tragedy*," *by Charles Kingsley.*

> "All worldly goods and wealth, which once I loved
> I do now count but dross: and my beloved,
> The children of my womb, I now regard
> As if they were another's. God is witness.
> My pride is to despise myself; my joy
> All insults, sneers, and slanders of mankind
> No creature now I love, but God alone.
> Oh to be clear, clear, clear, of all but Him
> Lo, here I strip me of all earthly helps——
> [*tearing off her clothes.*
> Naked and barefoot through the world to follow
> My naked Lord—"
>
> "The Saint's Tragedy," Act V., Sc. I.

The saint is kneeling naked, with her hands resting on a stone altar against the wall on the right on which stands a crucifix. Her clothes lie on the ground to the left. Behind her stands a monk with a gloomy and ascetic expression. Two nuns kneeling at the foot of the altar steps, and an old monk with his face hidden in his hands, assist at the act of renunciation. The whole scene is in a half-light from the small window over the altar. Signed :

On canvas, 4 ft. 11 in. *h.* by 6 ft. 11 in. *w.*

Exhibited at the Royal Academy of Arts, 1891.

Chantrey Purchase, 1891.

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## CALTHROP (CLAUDE).

B. 1845. D. 1893.

Claude Calthrop was born near Spalding, Lincolnshire, in December, 1845. He began his art education under Mr. Sparkes at Lambeth, and was afterwards a student at the Royal Academy Schools, where he won the gold medal for historical painting. He also worked in Paris and Rome. Among his more important pictures are "From Generation to Generation," the "Last Song of the Girondists," and two pictures from the "School for Scandal."

### No. **1921.** *Scottish Jacobites.*

"Such being the state of affairs when war was declared betwixt England and Spain, in 1740, seven daring Scottish Jacobites signed an association engaging themselves to risk their lives and fortunes for the restoration of the Stuart family, provided that France would send a considerable body of troops to their assistance. The Titular Duke of Perth, the Earl Traquair, Lochiel, and Lovat, were of the number who signed this association. The others were Sir James Campbell of Auchinbreck, John Stuart, brother of Lord

Traquair, and Lord John Drummond, uncle to the Duke of Perth."—("Tales of a Grandfather.")

The Jacobites are seated at a long table in an oak panelled hall hung with antlers ; a deerhound sniffs suspiciously at the open door. Signed C. C.

On canvas, 2 ft. 11 in. *h.* by 4 ft. 2 in. *w.*

Presented by Mrs. Calthrop in 1903.

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**CARTER** (HUGH).

B. 1837. D. 1903.

Hugh Carter was born in Birmingham, on March 4th, 1837. His father was solicitor to the London North Western and Midland Railway Companies, and was at one time Member of Parliament for Coventry. Carter studied for a short time at Heatherley's Art School and afterwards with J. W. Bottomley, Alexander Johnson, Topham, and John Phillip. He also worked at Dusseldorf, under Von Gebhardt. Amongst his most successful pictures were "Music hath Charms" and "The Card Players," both representing scenes from Westphalian peasant life. They were exhibited at the Royal Academy, in 1872 and 1873, where he was a regular exhibitor from the year 1859. He painted many pictures of Dutch peasant life and also a large number of portraits. Carter worked a great deal in pastel and water colour, and was for a period of twenty years a member of the Royal Institute of Painters in Water Colours. He also joined the Institute of Oil Painters, and latterly the New English Art Club. He died on the 27th of September, 1903.*

## No. **1955.** "*The Last Ray.*"

An old Scotch woman in a mutch sits in the window seat of her cottage to take advantage of the last rays of light. Peering through her horn spectacles, she snips the thread with a large pair of shears. This picture was painted in Scotland about 1878.

On canvas, 2 ft. ½ in. *h.* by 2 ft. 5 in. *w.*

Presented by Mrs. Carter in 1905.

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* From details supplied by Mr. Frank Carter, the painter's son.

## CARTER (SAMUEL JOHN).

B. 1835. D. 1892.

Samuel John Carter was born at Swaffham, Norfolk, on the 1st of March, 1835. In his boyhood he made drawings and studies of animal life on the heath and fields of the estate of Mr. Anthony Hammond, of that county. He entered the Norwich School of Design when he was 13 years of age, but only studied there for one year. Afterwards he employed himself in making drawings and portraits of animals for many of the neighbouring gentry. At 18 he came to London and entered the Royal Academy Schools, where he obtained a medal for Drawing from the Antique, but having to provide for himself he was unable to remain long there. He then devoted his time to animal painting, and by carefully studying deer, both in the Highlands and on Exmoor, became an authority on every subject in connection with that beautiful animal. He first began to exhibit at the Royal Academy in the year 1857. S. J. Carter was a member of the Institute of Painters in Oil Colour, and died in London, May 1st, 1892.

No. **1559.** *Morning with the Wild Red Deer; or, the Royal Couch.*

Just awakening on a sloping moor are a stag, hind, and calf; on the right, others of the herd are seen. A hill on the left shows faintly through the morning mist. Signed, Saml. Carter, 1876.

On canvas, 4 ft. 9 in. *h.* by 7 ft. 9¼ in. *w.*

Exhibited at the Royal Academy in 1876.

Tate Gift, 1894.

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## CATTERMOLE (GEORGE).

B. 1800. D. 1868.

George Cattermole was born at Dickleborough, near Diss, in Norfolk, on the 8th August 1800; before the age of 14 he was placed by his father, a man of independent means, with John Britton, the antiquary, and, like his elder brother Richard Cattermole, he executed drawings for Britton's "Cathedral Antiquities of England." In 1819 he began to exhibit at the Royal Academy; in that year and in 1821 he sent views of Peterborough Cathedral;

in 1826 "King Henry discovering the relics of King Arthur in Glastonbury Abbey," a "View near Salisbury," and "A Lighthouse"; and in 1827 "Trial of Queen Catherine," his sixth and last contribution. In 1822 he was elected an associate exhibitor of the Society of Painters in Water Colours, now the Royal Society of Painters in Water Colours; and in 1833 he became a full member. Beginning with drawings of ancient Architecture, he soon began to people the remains of feudal times with incidents of history or romantic adventure. Among the more important drawings exhibited at the Water Colour Society's rooms were: "After the Sortie" in 1834; "Wanderers Entertained" (engraved by Egan under the title of "Old English Hospitality,)" 1839. In July of this year, soon after completing his drawing of the "Diet of Spiers" (engraved by William Walker), he received the offer of Knighthood, which he refused. Cattermole withdrew from the Water Colour Society in 1850, much to the regret of his brother members, who offered him the presidency about this time, but he considered that the conditions of exhibition hampered him in planning his works, and he likewise desired to devote himself more to oil painting. In 1830 he travelled in Scotland, making sketches afterwards utilized in the volume called "Scott and Scotland." In 1834 appeared a little book of wood cuts after Cattermole called "The Calendar of Nature," mostly landscapes; in 1836 he illustrated Thomas Roscoe's "Wanderings and Excursions in North Wales" in 1840–1 appeared Cattermole's well known illustrations to Dickens' "Master Humphrey's Clock," "Barnaby Rudge," and "The Old Curiosity Shop"; in 1841 Charles Heath produced "Cattermole's Historical Annual," twenty-eight steel engravings from drawings illustrating "The Great Civil War of Charles I. and the Parliament;" the second volume was called "Heath's Picturesque Annual" and was produced in 1845, the literary part being contributed by Richard Cattermole, the artist's brother; in 1846 appeared another volume called "Evenings at Haddon Hall," with letterpress by Baroness de Calabrella. He contributed illustrations to J. P. Lawson's "Scotland Delineated" and S. C. Hall's "Baronial Halls of England." He also published a work in two parts of ten plates each, called "Cattermole's Portfolio of Original Drawings," in which he used Hullmandel's process of lithotint, as perfected by Cattermole and J. D. Harding. As a young man he was a good

whip and very fond of driving stage-coaches. He visited Gore House, and mixed with the fashionable world of art and literature which gathered round the Countess of Blessington and Count D'Orsay. Cattermole lived in chambers in the Albany that had been occupied by Byron and by Bulwer Lytton. In 1839 he married Clarissa Hester Elderton, and took a house at Clapham Rise. He numbered amongst his many friends Browning, Dickens, Landseer, Maclise, Macready, Stanfield and Thackeray. A number of letters passed between Cattermole and Charles Dickens, and he was a distinguished member of the latter's amateur theatrical company. In September 1863, shortly after the death of his youngest daughter, he lost his eldest son, Lieutenant E. P. Cattermole, in India. The double loss plunged him into a fearful depression from which he never recovered. He retired entirely from society, and died on 24th July 1868. At the French International Exhibition in 1855 he received one of the two Médailles d'honneur" awarded to English artists, Sir Edwin Landseer receiving the other; in 1856 he was elected a member of the Royal Academy of Amsterdam and of the Society of Water Colour Painters of Brussels.*

## No. **1721.** *A Castle Entrance.*

A stone gateway which forms the entrance to the castle is shown on the right, approached by a bridge across a moat in which the castle wall and the bridge are reflected. The towers are relieved against a bright cloud and a blue sky. Signed with the monogram of the artist.

Water colour, on brown paper, heightened with white, 1 ft. 7¼ in. *h.* by 1 ft. 2¼ in. *w.*
Presented by Mr. E. Homan, in 1899.

## No. **1730.** *Charcoal Study for a Landscape.*

A mountain torrent rushing out of a tarn.

Charcoal, 1 ft. *h.* by 1 ft. 5 in. *w.*
Henderson Bequest.

## No. **1731.** *A Scene of Monastic Life.*

Soldiers and monks are listening to a reading in a chapel.

Charcoal, 1 ft. *h.* by 1 ft. 5 in. *w.*
Henderson Bequest.

* Dictionary of National Biography, and Bryan's Dictionary of Painters and Engravers.

No. **1732.** *A Scene of Monastic Life.*

A Cardinal seated on a chair of state points with the little finger of his right hand to a passage in the large book open on his knees ; ten monks in capucins are in attendance.

Charcoal, 1 ft. *h.* by 1 ft. 5 in. *w.*
Henderson Bequest.

No. **1733.** *Charcoal and Sepia Study for a Landscape.*

A square ruined tower stands on the opposite bank of a river that runs through a thick wood ; armed mounted men are crossing the ford at its foot.

Charcoal and Sepia, 1 ft. *h.* by 1 ft. 5 in. *w.*
Henderson Bequest.

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## CHAMBERS (GEORGE).

B. 1803. D. 1840.

George Chambers was born at Whitby, in 1803 ; he was the son of a poor seaman of that town and went to sea when ten years old. During his apprenticeship on board a trading sloop, he gave evidence of his talent by making sketches of shipping for the amusement and gratification of the seamen. The master mariner, to whom he was apprenticed, was so well pleased with the lad's attempts that he cancelled his indentures in order to allow him to devote himself to marine painting. At Whitby he became a house painter, and used his leisure time in taking lessons from a drawing master of the name of Bird, and in painting small pictures of shipping, for which he found a ready sale. Going to London three years later, he obtained an introduction to Thomas Horner, who employed him for seven years to assist in painting the panorama of London at the Colosseum, in the Regent's Park. He was also engaged as scene-painter at the Pavilion Theatre. Here he attracted the notice of Admiral Lord Mark Kerr, who became his sincere patron, and procured him an introduction to King William IV. He was admitted as an associate of the Water-Colour Society in 1834, and was elected a full member in 1836 ; but a constitution originally far from strong, and much shattered by a sea-faring life, was unable to bear the incessant application to which he subjected it, his strength gave way, and he died in

1840. There are three pictures of naval engagements by him in the Painted Hall at Greenwich Hospital, the "Bombardment of Algiers," the "Capture of Portobello," and a copy of West's "Destruction of the French Fleet at La Hogue;" and five belonging to the Victoria and Albert Museum, South Kensington—"A Windy Day," "On the Thames," "Sunderland Harbour—Moonlight," "Old Man-of-War at Anchor—Boat in a Gale," (signed 1837), and "Rocky Shore with dismantled Vessel," (signed 1838).

No. **1966.** *Dutch East Indiamen weighing their Anchors.*

Three sailing ships are riding at anchor in a choppy sea with Dutch flags flying. A gleam of sunshine breaks through a cloudy sky and lights up the bows of a three-masted sailing vessel riding at her moorings with her top masts housed; on the right another loosing sail is getting under way, one of her anchors just appearing above water. There is a strong breeze blowing and a school of porpoises gambols in the broken water on the right.

On canvas, 3 ft. 1½ in. *h.* by 4 ft. 5½ in. *w.*

Purchased, in London, from Mr. W. H. Bradley, out of the Lewis Fund, 1905.

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## CHANTREY (Sir Francis Legatt), R.A.

B. 1781. D. 1841.

Sir Francis Legatt Chantrey, whose bequest endowed the Nation with the pictures in this and other rooms, and with most of the sculpture in the Gallery, was himself a sculptor. He was born on April 7th, 1781, at Norton, Derbyshire; his father was a carpenter and small farmer at Jordanthorpe, near Sheffield, and died when his son was 12 years old. The boy had been taught only in the village school, and soon entered upon the work of life in the shop of a grocer at Sheffield. In his sixteenth year he was much attracted by the shop window of a carver and gilder named Ramsay, and became his apprentice for a term of seven years. John Raphael Smith, the draughtsman and mezzotint engraver, encouraged him and taught him to draw portraits in coloured chalks—a pleasant art that he made use of in his early struggling days. A statuary and stone mason taught him to carve

marble and stone; and Sam James, son of Sam Arnold the musician, taught him oil painting. Thus equipped he opened a studio at 24 Paradise Square, Sheffield, and advertised in the Sheffield "Trio," 22nd April, 1802, that he would execute portraits in crayons and miniatures from 2 to 3 guineas each, at that address. He is said to have tried his fortune both in Edinburgh and Dublin before he came to London, where he studied for a short time in the Royal Academy Schools. At this time he made his living by wood-carving for a German furniture dealer named Bojaart, and long afterwards recognised, as his own handiwork, the table at which he was dining in the house of Samuel Rogers, the poet and banker. A marble bust of the Rev. J. Wilkinson for the Parish Church of Sheffield was the first that he chiselled. He executed the colossal busts of the Admirals Howe, Duncan, and St. Vincent, for Greenwich Hospital, at the price of 10*l.* each. His pecuniary difficulties were solved by his marriage to Miss Wale, his cousin, as she brought him a small fortune, which subsequently by his exertions in portrait sculpture he increased to wealth, which grew with his fame. Perhaps his most celebrated work is the "Sleeping Children," in Lichfield Cathedral. In the National Portrait Gallery are his busts of Sir Walter Scott, Benjamin West, P.R.A., and George Canning, and a medallion of Kirke White. His statues of Wellington, Pitt, and George IV., are to be seen at the Royal Exchange, Hanover Square, and Trafalgar Square respectively. In the year 1815 he was elected an Associate, and in 1818 a full member of the Royal Academy. In 1819 he was able to travel in Italy for the first time. William IV. honoured him by knighthood in the year 1835. He was an honorary D.C.L. of Oxford, and honorary M.A. of Cambridge, F.R.S. and F.S.A. He died suddenly of spasm of the heart on November 25th, 1841, and was buried in his native village in a tomb he himself had prepared. There is a portrait of him painted by himself in this gallery, and two more are in the National Portrait Gallery, one by himself in black and white chalk, and one painted by Thomas Phillips, R.A. He bequeathed the reversionary interest, after the death of his widow, in the bulk of his estate to the Royal Academy under certain terms, a sum to be spent each year in the purchase of works of art to form a national collection.*

* "Dictionary of National Biography."

No. **1591.** *Portrait of the Artist.*

Seen to the waist, turned to the right, his face looking out of the picture, he holds a chalk-holder in his right hand and leans over his drawing ; he wears a green coat.

When in the possession of Lieut.-Col. F. Cunningham, this picture was lent to the National Portrait Exhibition held at the South Kensington Museum in the year 1867.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

Chantrey Purchase, 1894.

No. **1950.** *A Reclining Nymph.*

Statuette in baked clay, 5 in. *h.* by 10 in. long.

Presented by Miss Tye.

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No. ——. *Three Ivory Modelling Tools.*

Used by Sir Francis Chantrey, R.A.

Presented by Mr. Lawson Booth.

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## CHARLES (James).

B. 1851. D. 1906.

James Charles was born in Warrington in 1851. In London he studied first at Hatherley's, then at the Royal Academy Schools from 1872, and later at Julian's in Paris. He was one of a group of English students, influenced at that time by the French "open air" movement, who devoted themselves to the study of natural lighting, and in the words of Mr. George Clausen, "some of us, who have gained wider recognition than ever was his, feel gratefully how much they owe to his influence and example." He exhibited his first picture at the Academy in 1875, and continued to show there till 1904*. He also exhibited frequently at the Grosvenor and New Galleries, and at the New English Art Club. His address in the earlier years is Chelsea, but in 1888 he settled near Chichester, and most of his work after that date was painted in the immediate neighbourhood of his home. Towards the end

* In Mr. Graves's useful list of exhibitors at the Academy the work of Charles appears, by a slip, partly under the name of "John" Charles.

his life he visited Italy, and produced at Capri some remarkble studies of light and colour with a perceptible broadening of is vision. His carefully studied scenes of English rustic life ttracted little notice during his life-time. The chief collection f his work, including landscapes, figure-subjects and portraits, as formed by Mr. Maddocks, the donor of No. 2119. A few of his pictures were shown in the Old Masters' Exhibition (1907), following on his death in 1906, and in February, 1907, a selection of the works remaining in his studio were shown at the Leicester Galleries at the instance of Mr. Clausen and other friends.

No. **2119.** *Will it Rain?*

An old woman in black bonnet, lilac apron, and cream coloured and scarlet shawl stands. basket on arm, in front of her cottage in the village street. With puckered face she looks at the sky, and hesitates to open the green umbrella. The cream and scarlet of her shawl are echoed in the comb and feathers of a cock, in the plaster of the cottage and geraniums and fuchsias in its window. Signed "J. Charles, 1887."

On canvas, 1 ft. 5½ in. *h.* by 1 ft. 1½ in. *w.*

Presented by Mr. John Maddocks, 1907.

No. **2122.** *Studies of Sheep.*

Pencil on white paper, 8½ in. *h.* by 10½ in. *w.*

Presented by Prof. F. Brown.

No. **2123.** *In the Hayfield.*

A field with haycart and stacks. Above are separate sketches of haycart.

Pencil on white paper, 8¾ in. *h.* by 10½ in. *w.*

Presented by Prof. F. Brown.

No. **2124.** *Heads and Groups of Figures.*

Pencil on white paper, 8½ in. *h.* by 10½ in. *w.*

Presented by the Widow of the Artist.

No. **2125.** *Landscape and Figures.*

Two landscape notes, one of a Mill; a Girl reading; a note of a group.

Pencil on white paper, 8½ in. *h.* by 10½ in. *w.*

Presented by the Widow of the Artist.

No. **2126.** *A Country Road.*

Pencil on white paper, 3¼ in. *h.* by 9 in. *w.*

Presented by the Widow of the Artist.

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**CLARK** (JOSEPH).

No. **1593.** *Mother's Darling.*

A young mother in a black dress with beads around her neck and a Greek Cross brooch leans with clasped hands over her sick child. Signed, J. CLARK, 1884.

On canvas, 1 ft. 7½ in. *h.* by 1 ft. 3 in. *w.*

Exhibited at the Royal Academy of Arts in 1885.

Chantrey Purchase, 1885.

No. **1610.** *Early Promise.*

The young artist leans against a table covered with green cloth, where he has been drawing a horse in water-colours. On his chair is his portfolio of studies, which an old clergyman and his daughter are admiring. Signed, J. CLARK, 1877.

On canvas, 2 ft. 6 in. *h.* by 2 ft. ¼ in. *w.*

Exhibited at the Royal Academy in 1877.

Chantrey Purchase, 1877.

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**CLAUSEN** (GEORGE), **R.A.**

No. **1612.** *The Girl at the Gate.*

A girl stands at the gate of a cottage garden, looking out with an anxious face; she wears a blue check cotton dress and white apron. Signed, G. CLAUSEN 1889.

On canvas, 5 ft. 6¼ in. *h.* by 4 ft. 5½ in. *w.*

Exhibited at the Grosvenor Gallery in 1890.

Chantrey Purchase, 1890.

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## CLAYS (Paul Jean).

B. 1819. D. 1900.

A Belgian marine painter, born in Bruges, who was trained in France under Gudin. He worked and died in Brussels.

**No. 815.** *Dutch Boats lying in the Roads of Flushing, in the mouth of the Scheldt.*

A number of Dutch sailing-barges and other vessels are lying becalmed off a low-lying coast, their sails reflected in the glassy water. A heavy sky with dark clouds gives notice of an approaching storm. Signed *P. J. Clays*, 1870.

On canvas, 2 ft. 5 in. *h.* by 3 ft. 7 in. *w.*

Bequeathed by Mr. John Meeson Parsons, 1870.

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## COCKRAM (George).

**No. 1707.** *Solitude.*

The waves break towards the pebbled shore; sea-gulls collect upon the wide stretch of wet sand that reflects the grey clouds and the restless sea. Signed, George Cockram.

Water-colour, 2 ft. 2 in. *h.* by 4 ft. 3 in. *w.*

Exhibited at the Royal Academy in 1892.

Chantrey Purchase, 1892.

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## COLE (George Vicat), R.A.

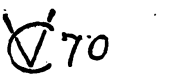
B. 1833. D. 1893.

George Vicat Cole was born at Portsmouth on April the 17th, 1833. He studied landscape painting under his father, George Cole, an early member of the "Society of British Artists," and worked with him during many a summer ramble by the Teign, the Dart, and the Moselle, from the year 1849 to the year 1854. In 1852, when he was nineteen years of age, he exhibited a picture "Ranmore Common" at the British Institution, and

views on the Wye and the Teign at the Suffolk Street Galleries. The next year, 1853, he exhibited two pictures at the Royal Academy, "Kloster Marienburg, on the Moselle," and a "Sunny View," as well as a large picture, "The Ruins of St. Catherine's, near Guildford," at Suffolk Street. He was elected a member of the Royal Society of British Artists in 1859. His picture, called "Harvest Time," of 1860 obtained a silver medal from the Society for the Encouragement of the Fine Arts. Living at Abinger, in Surrey, he painted many pictures of that county, with blue distances and yellow cornfields. "Summer's Golden Crown" was exhibited at the Royal Academy in 1866, and at the Paris International Exhibition in 1867. In 1868 he came to live in Kensington, painting during the summer on the banks of the Arun, and exhibiting at the Royal Academy the pictures "Floating down to Camelot," "Summer Showers," and "A Pause in the Storm," in 1869. These pictures led to his election as associate of the Royal Academy in the following January. Up to this date his pictures are signed

"Vicat Cole":

afterwards it was his custom to use only his initials and the date, two figures on either side of the interlaced initials;



He was made a full member of the Royal Academy in 1880, shortly after the opening of the Exhibition, the first landscape painter elected since Thomas Creswick, who was made Academician in 1850. Vicat Cole's last ten years were devoted to a series of pictures of the Thames "from source to sea." The task was nearly completed, when he died at Campden Hill House, on the 6th of April, 1893."*

## No. **1599.** *The Pool of London.*

A principal feature of the picture, which represents the busy scene on the Thames below London Bridge, is a large ocean-liner

* The Life and Paintings of Vicat Cole, R.A. by Robert Chignell, Barrister-at-Law.

getting up steam, and pouring out a volume of black smoke which darkens all the sky to the left. Nearer to the front are two barges, on one of which sail is being hoisted: and in the immediate foreground is another, laden with rusty anchors and chain-cable, on which a man is stirring a cauldron of pitch over a fire. The right of the picture is filled with a varied mass of shipping, conspicuous among them being a tug with coal barges in tow and two fully-laden hay barges. Through the masts the Tower of London and river-side buildings are visible. Signed and dated on a barge in the foreground to the right. VICAT COLE. 1888.

On canvas, 6 ft. 2½ in. h. by 10 ft. w.

Exhibited at the Royal Academy in 1888.

Chantrey Purchase, 1888.

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## COLLIER (Hon. John).

### No. 1616. *The Last Voyage of Henry Hudson.*

"The great navigator made his last voyage to the Polar Seas in 1610. In the summer of 1611 his crew mutinied, and set him adrift in an open boat with his son John Hudson and some of the most infirm of the sailors. They were never heard of more."

In a desolate Arctic scene the grey-bearded navigator, in his furs, sits in the stern of an open boat grasping the tiller in his left hand; his glassy eyes staring straight out before him. A boy dressed in a light brown suit sits at his father's feet and looks up appealingly into his face. To the left, a sick shipmate in the bottom of the boat draws up to his chin the skin of a polar bear.

On canvas, 6 ft. 11½ in. h. by 5 ft. 11½ in. w.

Exhibited at the Royal Academy in 1881.

Chantrey Purchase, 1881.

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## COLLINS (William), R.A.

B. 1788. D. 1847.

William Collins was born in London, September the 18th, 1788; his father, who carried on the business of a picture dealer in Great Titchfield Street, was a native of Wicklow, in Ireland, and the friend of George Morland, of whom he wrote a memoir. The son,

from this intimacy, was in some measure the pupil of Morland, who allowed Collins to watch him painting. From 1807 to 1814 Collins was a student and an exhibitor at the Royal Academy; in the last year he was elected an associate, and 1820 a member of that institution. His first patron was Mr. Lister Parker, who bought his picture of "Boys with a Bird's Nest," exhibited at the Royal Academy in 1809. He became the chief support of his family in 1812, when he lost his father. But he early found valuable patrons in Sir Thomas Heathcote, Sir John Leicester, Sir George Beaumont, and Sir Robert Peel.

He was a distinguished exhibitor at the Academy, contributing 121 pictures in forty years, his style being chiefly landscape, with the out-door incidents of ordinary life prominently introduced; as the "Young Fifer," the "Sale of the Pet Lamb," "Bird Catchers," the "Fisherman's Departure," "Hop Gatherers," "Happy as a King," "Frost Scene," "The Haunts of the Sea Fowl," "Fetching the Doctor," with cottage and coast scenes in great variety; especially Cromer Sands. He painted also a few portraits. Latterly, however, he evinced a desire to treat higher subjects; he exhibited "Our Saviour with the Doctors in the Temple," in 1840; and "The Two Disciples at Emmaus," in 1841.

In 1817 he visited Paris; made a tour in Holland and Belgium in 1828; and resided a short time at Boulogne in 1829. In 1836, he visited Italy, remaining there nearly two years; in 1840, Germany, and in 1842, the Shetland Islands; each tour affording new materials for his varied subjects. He died in London, of disease of the heart, February the 17th, 1847.*

## No. 352. *The Prawn Catchers.*

Some boys are fishing for prawns on the sands at low water; in the background, to the left, is a small fishing village.

On wood, 1 ft. 3½ in. *h.* by 1 ft. 10½ in. *w.*

Engraved by J. T. Willmore, A.R.A.

Exhibited at the Royal Academy in 1831.

Purchased by Mr. Vernon at the sale of the late Sir F. Freeling's pictures.

Vernon Collection, 1847.

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* *Art Union Monthly Journal*, April 1847. His "Life" by his son, 1848.

No. **1910.** *Cromer Sands.*

In the foreground two fisher lads and a spaniel are lit up by the last rays of the sun, which is setting over the sea to the right. Long shadows are cast across the wet sand and the pools left by the tide. Fishing boats are drawn up on the beach near the wooden jetty on the left, and over the top of the cliff are seen the tower of the church and the red roofs of the village.

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 8 in. *w.*

Bequeathed by Lord Cheylesmore in 1902.

No. **1912.** *Sunday Morning.*

A grey pony, saddled with a pillion, is shown waiting near the gate of a farmyard, ready to carry to church an old lady in black, who is descending the steps from a thatched cottage on the right. She leans on the arm of a young man, and is assisted by a girl on her right, while a boy places a chair to serve as a mounting-block. Other children are grouped round the pony. Through the gate the villagers, including the parson, are seen wending their way along a woodland path to a church in the distance.

On canvas, 2 ft. 8 in. *h.* by 3 ft. 6 in. *w.*

Bequeathed by Mr. Charles Gassiot, 1902.

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**COLTON** (WILLIAM ROBERT), **A.R.A.**

No. **1766.** *The Girdle.*

A life-sized figure of a woman seated upon a large cushion covered by a brocaded robe, she is about to clasp the girdle round her waist; her hair is arranged in a knot high on her head, it falls on either side almost over her ears; the plinth is square, with the corners cut off; it is inscribed, R. W. COLTON, 1898.

Bronze, 4 ft. 4 in. *h.*, 2 ft 8 in. *l.*, 2 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1899.

Chantrey Purchase, 1899.

No. **1928.** *The Springtide of Life.*

A marble group of a young girl sitting on a rock supporting her little brother as he stands beside her, and bends forward watching the waves splashing around them.

Serravezza marble, on a base of Siena marble, 4 ft. *h.*

Chantrey Purchase, 1903.

## CONSTABLE (JOHN), R.A.

B. 1776. D. 1837.

John Constable was born at East Bergholt, Suffolk, June 11th, 1776. His father intended him for the business of a miller, but Constable's taste for landscape painting early developed itself, and he resolved to be a painter. He became a student of the Royal Academy in 1796, received some instruction in landscape painting from R. R. Reinagle, R.A., and was much encouraged by Sir George Beaumont. In 1816 he married; and from 1820 he resided at Hampstead, the beautiful neighbourhood of which chiefly occupied his pencil for the remainder of his life. He was elected a member of the Royal Academy in 1829, having been for ten years an Associate; and he exhibited altogether 104 works at the Academy. He died in London, the 31st of March 1837.* Constable's landscapes are conspicuous for the simplicity of their subjects, consisting generally of a cottage, a village church, or green, or the simple meadow; some are distinguished by the effect of dew or rain. "There is a place," says Mr. Leslie,† "among our painters, which Turner left unoccupied, and which neither Wilson, Gainsborough, Cozens, nor Girtin so completely filled as John Constable. He was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes." "I love," said Constable, "every stile, and stump, and lane in the village: as long as I am able to hold a brush, I shall never cease to paint them."‡

### No. 1235. *View of the house in which the Artist was born.*

The house, which is of red brick, stands in the middle distance surrounded by trees and outbuildings.

On canvas, 8½ in. *h.* by 2 ft. 2½ in. *w.*

Presented by Miss Isabel Constable in 1887.

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* A *Memoir of the Life of John Constable, Esq., R.A., composed chiefly of his Letters.* By C. R. Leslie, Esq., R.A. London, 1842. It contains twenty-two Engravings from Constable's works.

† *Handbook for Young Painters.* 1855.

‡ Mr. Uwins, in the *Journal of the Phrenological Society.* 1843.

**No. 1236.** *"The Salt Box," Hampstead Heath.*

A road crossing the foreground, bifurcates in the middle distance, and winds across the heath. On the left is an enclosure planted with trees, beyond which a house is seen. On the right a labourer empties his barrow on a hillock overlooking an extensive view of woodland and meadows.

On canvas, 1 ft. 3½ in. *h.* by 2 ft. 2 in. *w.*

Presented by Miss Isabel Constable in 1887.

**No. 1237.** *View on Hampstead Heath.*

In the foreground is a grassy slope, skirted by trees; to the right a wooded knoll, with a pool lying below. In the distance is a view of the flat country, over which storm clouds are hanging.

On canvas, 6½ in. *h.* by 12¼ in. *w.*

Presented by Miss Isabel Constable in 1887.

**No. 1244.** *The Bridge at Gillingham.*

The bridge, carried on two stone arches, crosses a shallow stream in which a cow is drinking. Above, a cart and rustic figures pass along the road overshadowed by trees. In the distance is a church tower and some cottages.

On canvas, 1 ft. *h.* by 1 ft. 8 in. *w.*

Presented by Miss Isabel Constable in 1888.

**No. 1245.** *Church Porch, Bergholt, Suffolk.*

On the left of the foreground three figures are grouped about some tombstones in a village churchyard, separated by a low wall from a group of thickly-foliaged trees. On the right are the buttressed walls and porch of the church, skirted by a path which leads across the enclosure.

On canvas, 1 ft. 5¼ in. *h.* by 1 ft. 2 in. *w.*

Presented by Miss Isabel Constable in 1888.

**No. 1276.** *Harwich; Sea and Lighthouse.*

On the right a low embankment separates the turf-covered downs from the beach where the tide is advancing. In the middle distance a wooden look-out house overlooks the sea, on which there are a few sailing vessels. From the horizon large cloud cumuli rise into a blue sky.

On canvas, 12¼ in. *h.* by 1 ft. 7½ in. *w.*

Bequeathed in 1888 by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable.

## COOKE (EDWARD W.), R.A.

B. 1811. D. 1880.

Edward William, son of George Cooke, who was of Dutch descent and well known as an engraver of Turner's pictures, was born in London in 1811. At an early age he became the pupil and assistant of his father, and while thus engaged was employed to make a series of illustrations for Loddige's "Botanical Cabinet" and Loudon's "Encyclopædia." The study of plants and flowers which this work necessitated laid the foundation for a taste which he retained through life, and in conjunction with other researches in natural history led to his connexion with several scientific societies. After acquiring a knowledge of architecture and perspective in the office of the elder Pugin, Edward Cooke published twelve large engravings of the Old and New London Bridges, and another series of plates illustrating "Shipping and Craft." Meanwhile he had decided to become a painter, and in 1835 he exhibited for the first time two pictures at the Royal Academy entitled "Honfleur fishing-boats becalmed," "Havre in the distance," and "A Hay-barge off Greenwich." These were followed the next year by two English coast scenes, viz.:—"Mending the Bait Net, Shanklin," and a view on "Hastings Sands."

In 1837 Cooke went to Holland, to which he subsequently returned, at various intervals, no less than fifteen times, bringing back with him, on each occasion, a host of sketches in which architectural subjects alternated with studies of coast scenery, sea, and shipping. In 1838 he exhibited "Dutch Boats on the Y, near Spoorndam." In 1840 "The Pilot Boat" and a view of "Elizabeth Castle, Jersey." In 1842 "Scheveling Sands," "A Fisherman's Cove," and "Broeckenhaven on the Zuyder Zee." Between 1845 and 1854 he executed about one hundred pictures on the Mediterranean coast from Marseilles to Pæstum, besides views in Florence and Rome After a tour in Scandinavia he paid a series of visits to Venice where he at first devoted his brush to architectural subjects, painting many of the principal buildings there with great fidelity. The waters of the Lagune, rich in picturesque fishing craft, next attracted him, and from his gondola he made a vast quantity of studies which he afterwards turned to good account. Among his Venetian pictures at the Royal Academy were "Bragozzi," exhibited in 1851, "The Doge's Palace" (1852), San

Pietro in Castello," and "San Giorgio Maggiore," and "La Salute" (1853), "Porto del Lido" (1854), the "Riva degli Schiavoni" (1855), "The Dogana from the Palazzo Morosini," and "Chioggian fishing vessels" (1856), "The Bridge of Sighs" and "Sunset on the Lagoon" (1858), "Venice" (1859), "The Piazzetta of San Marco" (1860).

In 1861 Cooke went to Spain, and the next year exhibited views of the "Rock and Fortress of Alicante" and the "Bay of Tangier," the "Bay of Cartagena," followed by an elaborate study of the "Rock of Gibraltar" (1863). Meanwhile his frequent visits to Holland supplied him with endless subjects for sea-pieces and pictures of Dutch fishing craft, which appeared in rapid succession. A few years later he travelled in Egypt, and in 1875 he exhibited a view of "The Mountains and Plain of Denderah on the Libyan bank of the Nile," in 1876 the "Ruins of Kom-Ombo" and "Philæ," and in 1877 "The Garden of the Khedive's Palace of Gezeereh." Cooke became an Associate of the Royal Academy in 1851, and succeeded to full membership in 1864. In 1863 he was elected a Fellow of the Royal Society. He was also a Fellow of the Linnæan, Zoological, Geographical, and Geological Societies, and an Honorary Associate of the Royal Institute of British Architects. He died at his home, "Glen Andred," near Groombridge, on the 4th of January 1880.

### No. **447.** *Dutch Boats in a Calm.*

On wood, 1 ft. 4½ in. *h.* by 2 ft. 3 in. *w.* Signed, "E. W. Cooke. 1842."
Engraved by T. Jeavons.
Exhibited at the British Institution in 1844.
Vernon Collection, 1847.

### No. **448.** *The Boat House.*

The boathouse is a cave hollowed out of the chalk cliff; the fisherman is seen within the cave, attending to his fishing gear

On canvas, 1 ft. 4½ in. *h.* by 1 ft. 8½ in. *w.*
Engraved by S. Bradshaw.
Vernon Collection, 1847.

### No. **1780.** *Canal of the Giudecca, Venice.*

A wood barge and a brig with her white sails hanging loose to dry are in the centre of the composition. On the left is the

Fondamenta delle Zattere and the Church of I Gesuati. In the distance on the right is the island of the Giudecca with the churches of Il Redentore and Le Zittelle. The sky is covered with little fleecy clouds. Signed, E. W. Cooke, R.A., 1867.

On canvas, 2 ft. 11 in. *h.* by 4 ft. 6 in. *w.*
Bequeathed by Mr. Henry S. Ashbee, 1900.

No. **1802.** *A Mill near Oxford.*

A water mill built principally of wood, with a red tiled roof, is on the further bank of the river, to the left a tall chimney and a wooden bridge.

On wood, 9½ in. *h.* by 1 ft. 1½ in. *w.*
Bequeathed by Mr. Henry Vaughan in 1900.

No. **1968.** *Boat, near Venice.*

A Venetian fishing boat tied to a post is shown aground on a shallow of the lagoon. The island of Lido, with the church of Sant' Elizabetta is seen in the distance, and on the left are the trees of the public gardens. Signed, E. W. Cooke, A.R.A., 1858.

On canvas, 11¾ in. *h.* by 1 ft. 4 in. *w.*
Bequeathed by Mr. Charles Fraser in 1905.

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## COOPER (Thomas Sidney), R.A.

B. 1803. D. 1902.

Thomas Sidney Cooper was born at Canterbury in September, 1803. He made sketches at an early age, but at 12 years old he was obliged to learn coach-painting. Of his early struggles he has given an account in his autobiography published in 1890. At the age of 17 he began scene-painting, and became acquainted with Doyle, scene-painter at the Canterbury theatre; upon his death Cooper was appointed his successor. Cooper also worked for the Hastings theatre. He came up to London and became a student at the British Museum, and then a probationer at the Royal Academy Schools, subsequently obtaining a studentship which, owing to adverse circumstances, he was unable to take up. He practised portraiture and teaching in Canterbury. In 1827 he went with his friend Burgess for a trip to Dover, and, while there, was struck with the idea of going to the continent.

The two friends settled in Brussels and painted tavern and shop signboards, and, afterwards, portraits. Here Cooper married Miss Charlotte Pearson, and settled down in the Rue d'Abricot, where he added to his income by teaching. During his residence in Brussels he came under the influence of his Flemish prototype, Verboechhoven, and turned his mind to animal painting. He returned to London during the Belgium Revolution of 1830, and began his life's work, drawing the cows and sheep pastured in the Regent's Park. In 1834 he exhibited a picture at the Royal Academy called "Milking Time: Study in a Farmyard near Canterbury"; it was bought by Robert Vernon. From that date to the last years of his life he never missed having one or two, and in later years even more, pictures in the annual exhibition. In 1845 he was elected an Associate, but was not elected full Academician until 1867; his diploma work was "Milking Time in the Meadows." He carried on the agreeable traditions of Cuyp, and avoided the sentimental view of animal life. His record of eighty working years probably exceeds that of any other artist. In 1882 he presented to Canterbury the Art Gallery which he had built in memory of his mother some years earlier. In 1848 he bought land at Harbledown and built himself a house called Vernon Holme, after his friend and early patron, Robert Vernon. In 1863, after being a widower for over twenty years, he married a daughter of Mr. W. Cannon, of Canterbury. In 1901, his Majesty the King personally presented Sidney Cooper with the decoration of a Commander of the Victorian Order. He died on February 7th, 1902, in his ninety-ninth year.

No. **620.** *See* under LEE (R. F.).

No. **1800.** *Landscape and Cattle.*

Cattle on the banks of a quiet river in a plain, lit up by warm afternoon sunlight.

On panel 11½ in. *h.* by 1 ft. 4 in. *w.*

Exhibited at the National Exhibition of Works of Art, Leeds, in 1868.

Bequeathed by Mr. Henry Vaughan in 1900.

No. **1976.** *A Cow and two Sheep.*

A cow and two sheep are resting in a low-lying pasture by the rush-fringed arm of a placid river. In the distance over the

water are some white-washed cottages and a windmill. Signed, T. S. Cooper, A.R.A., 1860.

Water colour on paper, 8½ in. *h.* by 1 ft. *w.*
Bequeathed by Mr. Charles Fraser in 1905.

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## **CORBET** (MATTHEW RIDLEY), **A.R.A.**

B. 1850. D. 1902.

Matthew Ridley Corbet was born at South Willingham, near Lincoln, on May 20th, 1850. He was the son of the Rev. Andrew Corbet, the rector. He was educated at Cheltenham School, and designed to follow his elder brother to Woolwich. Seeing that the army was not his bent, he was put with a land agent, who soon said that his love for art was so great that it would be folly to prevent his following it; so he came to London and joined David Cooper's class. He afterwards worked at the Slade School, University College, and at the Royal Academy Schools, but he was often with Mr. G. F. Watts, who influenced his work more than any other artist until he went to Rome in 1880, where he became known to Costa, whose sympathy and friendship became a chief factor in his after life. Corbet was devoted to Italy, and worked frequently at Bocca d'Arno, near Pisa. He was elected an Associate of the Royal Academy in 1902, and died at his house in St. John's Wood the same year.

### No. **1592.** *Morning Glory.*

The ruddy glow which precedes sunrise is seen in a strip of sky behind the dark hillside. To the left against the early light are seen the delicate branches of a wild crab tree hanging over a small pool; a foot-path leads past it to a wood on the hill. Painted near the Severn valley, not far from Bridgnorth. Signed, M. R. Corbet, 1893–4.

On canvas, 4 ft. 1 in. *h.* by 6 ft. 8 in. *w.*
Exhibited at the Royal Academy in 1894.
Chantrey Purchase, 1894.

### No. **1899.** *Val d'Arno: evening.*

A view of the valley of the Arno from the terrace of the Villa Tolomei beyond Billosguardo, to the south of Florence

A lady in a purple cloak is looking over the parapet wall, which is decorated with two statues. To the left, on a little hill, covered with olive gardens and cypress trees, is the village of Soffiano. The wide prospect is dotted with farms and villas. Signa is in the distance on the left. Further away the blue mountains near Pisa rise from the plain, and the peaks of Carrara cut sharply against the red after glow in the sky.

On canvas, 3 ft. 11½ in. h. by 6 ft. 10½ in. w.
Exhibited at the Royal Academy in 1901.
Chantrey Purchase, 1901.

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## COSTA (Giovanni).

B. 1826. D. 1903.

Giovanni, or, as his friends called him, Nino Costa was born at Rome in 1826 of one of those powerful industrial families who wield almost feudal power in Trastevere. When he began to study art he joined those who rebelled against the academical teaching of the day, which followed the traditions of the decadence of Roman art. When barely twenty-two years old he joined the Roman Legion that went to fight the Austrians in the Veneto, and was seen with banner and drum inciting the young men to join in this attempt to realize the dream of united Italy. He was out also in '49 at San Pancrazio amongst the volunteers of the University Legion. After the fall of the Republic, Costa retired to the Alban Hills and returned to his art, studying the Campagna at the same time as Lord Leighton, who was a devoted friend to Costa to the end of his days. In 1859 he joined the Genoese Cavalry as a volunteer, so that after the peace of Villafranca he was, as a suspect, unable to return to Rome, and established himself at Florence, joining a group of young artists who went by the name of the "Macchiaiuoli," and helped to found the "Gazzettino Artistico," a most vehement advocate of ideal art. He was amongst the first of the Italian troops to enter the walls of Rome on the famous 20th September, 1870, and, the dream of united Italy realised, he again took up his place among the artists. Costa discouraged the commercial spirit in art and published with Senator Monteverde an appeal for liberty and artistic sincerity. He assisted in the organisation of the "Scuola Etrusca," and in 1885 was placed at the head of the society called "In Arte Libertas,"

which all the younger generation of artists followed. British artists always received a welcome and kindly advice in Costa's well-known studio in the Via Margutta, Rome. He died on the 31st January, 1903, at Bocca d'Arno, where he loved to work and study the forms of the neighbouring marble mountains of Carrara, and where many of our artists followed him and studied his ideals.

No. **1493.** *Landscape, with a View of the Carrara Mountains.*

Painted in the district of Bocca d'Arno, Italy, overlooking an undulating plain, with olive trees in the foreground and pine woods in the middle distance. The effect is that of early dawn. The rising sun has just tinged with rosy light the topmost peaks of the Carrara range, which rises in a mass of pale violet colour against the sky.

On canvas, 2 ft. 2½ in. *h.* by 5 ft. 1½ in. *w.*

Presented by a Body of Subscribers, in 1897.

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**COWPER** (FRANK CADOGAN), **A.R.A.**

No. **1961.*** *St. Agnes in Prison receiving from Heaven the Shining White Garment.*

"And thus St. Agnes that refused to do sacrifice to the idols, was delivered naked to go to the bordel, but anon as she was uncloathed God gave her such grace that the hairs of her head became so long that they covered all her body to her feet, so that her body was not seen. And when St. Agnes entered into the bordel anon she found the Angel of God ready for to defend her, and environed St. Agnes with a bright clearness in such wise that no man might see her ne come to her. Then made she of the bordel her oratory, and in making her prayers to God she saw tofore her a white vesture, and anon therewith she clad her and said: I thank the Jesu Christ which accountest me with thy Virgins and hast sent me this vesture."—*The Golden Legend, or Lives of the Saints as Englished by William Caxton.*

The Roman maiden is seated in the corner of a stone cell at the top of a winding stairway, her auburn hair covering her nakedness, the floor is strewn with straw and in the foreground there is a loaf of bread which a mouse is nibbling and a bowl glazed inside with blue for water. An angel in rose-coloured raiment and with white wings descends from heaven with the shining white garment. Through a narrow window barred with iron on the stairway a flock of sheep and lambs, the attribute of the saint, are seen at pasture. Signed F. C. Cowper, 1905.

On canvas, 2 ft. 5 in. *h.* by 1 ft. 5½ in. *w.*

Chantrey Purchase, 1905.

## COX (DAVID).

B. 1783. D. 1859.

David Cox was born at Deritend, near Birmingham, on the 29th of April, 1783; his father was a whitesmith, and he began work in his father's trade, but as he was not considered strong enough to wield the hammer he was apprenticed in 1798 to a maker of lockets and brooches, which he adorned with miniature designs. As his master died soon after this he had to find work elsewhere, and became colour-grinder to the scene-painter of the Birmingham Theatre, soon rose to assist in the painting, and on one occasion, designed and executed all the scenery for a new play; but he was much disappointed to find the authorship attributed to an imaginary artist of London fame. Shortly afterwards, in 1804, he came to London, and worked temporarily in the scenic department of Astley's Theatre. As soon as he could he settled down quietly at Dulwich, and earned a scanty income by teaching and making sketches, which he sold for a few shillings each. In 1805 he took his first trip to North Wales, which was ever after his favourite haunt; for years he frequented the little Inn at Bettws-y-Coed, 'The Oak'; there he painted "The Royal Oak," the signboard which was the subject of lawsuit in 1880. Cox was elected a member of the Society of Painters in Water Colours in 1813. He was about this time appointed drawing master to the Military College at Farnham, but gave it up and went to live at Hereford, in 1814, and the same year published a "Treatise on Landscape Painting and Effect in Water Colour." He returned to London in 1827, and finally retired to Harborne, near Birmingham, in 1841, where he died on the 7th of June, 1859. David Cox painted in oils as well as in water colours; fifty-seven of his oils were exhibited in Liverpool in 1875. Forty-two water colour drawings were bequeathed to the British Museum by Mr. John Henderson, and may be seen in the Print Room, and there are twenty-two belonging to the Collection at the Victoria and Albert Museum, South Kensington. His friend Edward Radclyffe, the engraver, began a series to be called the "Cox Liber Studiorum," but he died after publishing only three plates, "Dudley Castle," "Outskirts of a Forest," and "Bala Lake."

No. **1734.** *Sketch of Harlech Castle, Wales.*

The ruined castle, dark against the sky, stands on a promontory to the left, the sea and distant mountains are on the right. Some men landing fish from a boat occupy the foreground.

Water colour, 6 in. *h.* by 11 in. *w.*

Presented by Miss Gordon.

No. **1735.** *Sketch of a Harbour.*

A wooden pier is on the left, fishing smacks with their sails spread and a horse and cart on the beach carrying fish from a boat are on the right.

Sepia, 3 in. *h.* by 9 in. *w.*

Presented by Miss Gordon.

No. **1736.** *Beckenham Church, Kent.*

An interior, looking towards the chancel. Over the communion table, in an elaborate frame, are two slabs containing the ten commandments. The church is furnished with high pews, and there is an old-fashioned pulpit with a sounding board and a clerk's desk on the left.

Water colour, 9 in. *h.* by 11 in. *w.*

Bequeathed by Miss Julia E. Gordon.

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**CRAIG** (FRANK).

No. **2071.*** *The Heretic.*

The scene is the street of a mediæval town. The "heretic," a young woman wrapped in a white sheet and holding a candle, heads a procession which advances towards the spectator. To the right of her an officer of justice, in scarlet, carries the warrant for her execution. Further to the right walks the gravedigger with his tools. Other figures in monk's dress accompany her, one of them upholding a cross. Soldiers keep back the crowd, which presses forward on all sides. In the background appear some figures in modern dress, among them a portrait of the artist. Signed Frank Craig, 1906.

Canvas, 2 ft. 8 in. *h.* by 4 ft. 10 in. *w.*

Exhibited at the Royal Academy, 1906.

CHANTREY PURCHASE, 1906.

## CRESWICK (THOMAS), R.A.

B. 1811. D. 1869.

Thomas Creswick was born at Sheffield in 1811, but came very young to London; he had as early as 1828 two landscapes in the Royal Academy Exhibition, views in Wales, the theatre of many of his subsequent views. He became an associate of the Academy in 1842, and a member in 1850. As specimens of his works may be mentioned—"England," 1847; "Passing showers," 1849; "The wind on Shore," "First Glimpse of the Sea," and "Old Trees," 1850; "A Mountain Lake—Moonrise," 1852; and "Changeable Weather," 1865. Creswick's pictures are numerous, the later being less pronounced in colour than the works of his middle period. He suffered latterly from failing health, and died at Bayswater on the 28th December 1869.

### No. 429. *The Pathway to the Village Church.*

A woody sunny landscape, with a young girl about to pass a stile in the foreground. Beyond the stile the pathway leads over a rising ground, and several rustic figures are seen going up the hill.

Painted in 1839.

On wood, 1 ft. 11½ in. *h.* by 1 ft. 7½ in. *w.*

Engraved by J. C. Bentley.

Vernon Collection, 1847.

### No. 1785. *Landscape and River.*

A clear mountain stream with a stoney bed, fringed with woods flows through a hilly country; a girl with a dog crosses the ford in the foreground. Purchased by Mr. Vaughan in 1853. Signed, T. Creswick.

On canvas 1 ft. 8½ in. *h.* by 2 ft. 3½ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

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## CROME (JOHN).

B. 1769. D. 1821.

John Crome, commonly called Old Crome, to distinguish him from younger painters of the name and family, was born at Norwich

where his father kept a public-house, December 21st, 1769, and was brought up as a coach-painter; this occupation, however, he soon forsook for that of a drawing master, devoting his leisure time to making sketches in oil colours, chiefly in the vicinity of his native city. The materials of Crome's pictures are generally exceedingly simple, but he has often produced an admirable effect with them. He exhibited occasionally at the Royal Academy in London; twelve of his works were hung between the years 1807 and 1818 inclusive; all of these were "views" or "landscapes" with one exception, in 1809, when he exhibited a "Blacksmith's shop." In 1803 he and other young artists and amateurs founded "The Norwich Society of Artists." Their first exhibition was held in 1805, and at this twenty-three works were contributed by John Crome. In 1810 he was made President of this Society. He died at Norwich in 1821.

### No. **1504.** *Near Hingham, Norfolk.*

Two oak trees, by the road side, dominate the picture on the left; a pond to the right reflects some old oak palings, and three stunted oaks growing in a low thorn hedge; the sky with heavy clouds forms the background.

On canvas, 2 ft. ½ in. *h.* by 2 ft. 8½ in. *w.*

Etched by the master himself on a copper, signed at the top, J. Crome 1813, and inscribed below, "near Hingham."

Engraved on wood by T. Cole.

This picture has been in the collections of Joseph Gillott, Esq., and of Madame Bischoffsheim.

Tate Gift 1894.

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## **DANBY** (FRANCIS), **A.R.A.**

B. 1793. D. 1861.

Francis Danby was born in the county of Wexford, in Ireland, November the 16th, 1793; he was educated in Dublin, and there learnt his art under a landscape painter of the name of O'Connor. He exhibited, and sold his first picture in 1812. In 1813 he was established as a teacher of water colour drawing at Bristol. He eventually attracted public notice by a picture of "Sunset at

Sea after a Storm," exhibited at the Royal Academy in 1824; it was purchased by Sir Thomas Lawrence. In the following year Danby removed to London, and exhibited a still more remarkable work, "The Delivery of Israel out of Egypt," which procured him his election as an Associate of the Academy, in 1825. This picture, now at Stafford House, and several others afterwards painted by Danby, are in the style of John Martin's extraordinary compositions. Danby is, however, most distinguished for his calm evening scenes at sea, generally sunsets, under various aspects, frequently combined with some poetic subject, incident, or sentiment, and nearly always conspicuous for their brilliant colouring, such as "The Painter's Holiday," exhibited in 1844, and "The Evening Sun: A Calm on the Shore of England," 1848. From 1830 till about 1842 he resided abroad, chiefly in Switzerland; he then lived for a short time near Lewisham, in Kent, and from 1846 near Exmouth, in Devonshire, where he died on the 10th of February 1861.* Danby contributed forty-nine works to the exhibitions of the Royal Academy.

### No. **437.** *The Fisherman's Home, Sunrise.*

At the foot of a rocky promontory in a lake which projects in a dark mass against the glow of the sunrise is seen a fisherman's cottage. Nearer to the foreground is a man in a boat preparing to put off from the shore.

On canvas, 2 ft. 6 in. *h.* by 3 ft. 6 in. *w.*

Engraved by A. Willmore.

Exhibited in 1846.

Vernon Collection, 1847.

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## **DAVIS** (Henry William Banks), **R.A.**

### No. **1528.*** *Mother and Son.*

A mare and foal stand in the sunlight on a breezy cliff-top, green and purple sea behind them. Signed, H. W. B. Davis, 1881.

On canvas, 1 ft. 8 in. *h.* by 2 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1881, and at an exhibition of pictures by Modern English Animal Painters, held in the city of Birmingham in the year 1892.

Tate Gift, 1894.

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* *Art Journal* April 1861. *Royal Academy Catalogues.*

No. **1608.*** *Returning to the Fold.*

In an open landscape a flock of sheep are passing over a hillside, feeding as they go. On the right is a lamb nibbling at a bramble leaf. To the left is a shepherd in a light cloak and round hat, with his two dogs beside him ; his figure is seen against the warm sunset light, which illumines the sky behind a group of elms surrounding a church in the distance. Signed, H. W. B. Davis, 1880.

On canvas, 2 ft. 2¾ in. *h.* by 3 ft. 11¾ in. *w.*

Exhibited at the Royal Academy in 1880.

Chantrey Purchase, 1880.

No. **1774.*** *Approaching Night.*

Over a low hill on the right the moon is seen breaking through the clouds of a mackerel sky. In the darkened landscape are visible a shepherd's hut with a shepherd watching his flock, and a waggon passing along the road. On the hills in the mid-distance are figures of men burning weeds, and a group of cows descending from the high ground.

On canvas, 1 ft. 10 in. *h.* by 3 ft. *w.*

Exhibited at the Royal Academy in 1899.

Chantrey Purchase, 1899.

No. **1782.*** *After Sunset.*

Some cattle in a water meadow just after sunset. The rosy glow in the sky is reflected in the stream on the left, a village with red roofed cottages backed by rising ground can just be distinguished in the fading light. Signed, H. W. B. Davis. 1900.

On canvas, 4 ft. 11½ in. *h.* by 7 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1900.

Presented by Mr. H. W. B. Davis in 1900.

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## DELAROCHE (PAUL).

B. 1797. D. 1856.

Hippolyte, or, as he usually called himself, Paul Delaroche was born in Paris on July 17th, 1797. He first studied landscape painting under Watelet, but afterwards turned to history, and

entered the studio of Baron Gros, where he worked for four years studying the figure. He rebelled against the classic school of France, but took up a position as it were midway between the classic and romantic masters. His first picture was exhibited in 1819, "Napthali in the Desert," painted when he was twenty-two years old. In 1824 he produced three pictures, which won for him a gold medal: "St. Vincent de Paul preaching in the presence of the Court of Louis XIII.," "Joan of Arc examined in Prison by the Cardinal of Winchester," and "St. Sebastian." In 1827 "The Capture of the Trocadero" appeared, a work commissioned by the Government of France, and for which he received the Cross of the Legion of Honour. In 1833, under the ministry of M. Thiers, Delaroche was commissioned to decorate the Church of the Madeleine, but on hearing that part of the work had been confided to another hand, he, thinking the work should be by one hand only, returned the money advanced and resigned the task. In the same year he was appointed a professor at the Ecole des Beaux-Arts, and he devoted four years to the decoration of the amphitheatre of the school. All branches of art find representations in the "Hemicycle." It was engraved by Henriquel-Dupont. The work was badly damaged by fire in 1855. Delaroche contemplated restoring it himself, but he was prevented by his death, which occurred in Paris on the 4th of November, 1856. The "Hemicycle" was afterwards restored by Robert-Fleury. When the works of Delaroche were collected in the Palais des Beaux-Arts in 1858, none excited more praise than his portraits. The most famous are the M. de Rémusat, the Duke of Noailles, Prince Adam Czartoryski, M. de Salvandy, and M. Thiers.

## No. **1909.** *The Execution of Lady Jane Grey.*

Lady Jane Grey, the great grand-daughter of Henry VII., was executed in the Tower of London on the 12th February, 1554, in the seventeenth year of her age, for high treason.

She was persuaded, much against her will, to accept the crown, and was Queen for nine days.

The pale blind-folded victim, who wears an under-dress of white satin, is being gently guided by the grey-headed Lieutenant of the Tower to kneel in front of the block. Two of her ladies, who have helped her to disrobe, overcome with emotion lean against a pillar to the left. The executioner, in red, with rope

[illegible]

[illegible]

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## [illegible] Frank, R.A.

*No. [illegible]. Evermay.*

[illegible] a stained glass window which forms the background of the picture, a young maiden in a medieval costume of yellow and purple silk is seated playing on a carved and panelled organ. A young man seated near her appears intensely interested and gazing with rapt attention. Signed, Frank Dicksee, R.A.

On canvas with an arched top, 2 ft. 4 in. by 2 ft. 9 in.
Exhibited at the Royal Academy in [illegible].
Painted by Charles Waltner
Chemistry Professor [illegible].

*No. 1899.* The Two Crowns.

A young king in golden armour mounted on a white charger enters the gates of his city, with banners waving in triumph, as the head of his victorious men-at-arms; he sees a bronze crucifix, the symbol of thorns surrounding with the crown of gold that encircles his helmet. Gaily dressed maidens crowned with chaplets of pink and white flowers strew flowers in his path, and other ladies shower down roses from a balcony high up on the left. Signed, Frank Dicksee, 1899.

On canvas 7 ft., 7 in. h. by 4 ft. 10.
Exhibited at the Royal Academy in 1900.
(Chemistry Professor, 1900).

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## DIXON (Harry).

*No. 1908.* Lilium.

"Thou makest darkness, and it is night, wherein all the beasts of the forest do creep forth.
The young lions roar after their prey, and seek their meat from God."
*Psalm* CIV., verses 20-21.

A lion, a lioness, and a cub are leaving their rocky fastnesses for the wide moonlit desert. Signed, H. Dixon, 1891.

Water-colour, 2 ft. 1½ in. *h.* by 3 ft. 10⅝ in. *w.*

Exhibited at the Royal Academy in the same year.

Chantrey Purchase, 1891.

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## DONALDSON (Andrew B.).

### No. 1723. *Puente San Martin, Toledo.*

Puente San Martin consists of one fine pointed central arch with four smaller arches. It was built in the thirteenth century, and was broken in 1368 by Henry of Trastamara, and repaired by Archbishop Tenorio, a kinsman of "Don Juan" and a true Pontifex Maximus. In the tower is a statue of San Julian by Monegro. The bridge is very narrow and is greatly elevated above the level of the river Tagus on account of the occasional floods which rush down th e rocky gorge, on the right crest of which towers the grand old city. There are some remains of the piers of an older, and perhaps, a Roman bridge."—*Murray's Handbook of Spain, by Richard Ford.*

The old bridge over the Tagus, with Moorish towers at either end, is viewed from the road leading from Toledo. Below the parapet, which is decorated with stone balls, are seen the buttresses of the bridge and the river. A woman with a red handkerchief on her head is seen in the road, and a muleteer is riding under the archway, and three mules and their driver can be seen in the distance beyond the bridge. The sky is blue, with clouds, and the picture is represented in bright sunshine. Signed, A. B. D. 1889.

Water colour, 2 ft. 1¼ in. *h.* by 1 ft. ¼ in. *w.*

Exhibited at the Institute of Painters in Water Colours, in 1890.

Presented by Miss Louisa Twining, in 1899.

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## DOUGLAS (Edwin).

### No. 1558. *Mother and Daughter.*

A Jersey cow and calf are standing in water under the shade of a tree on a summer's afternoon. Signed with initials, which are represented as carved in the tree trunk, E. D., 1875.

On canvas, 4 ft. 7½ in. *h.* by 3 ft. 7½ in. *w.*

Exhibited at the Royal Academy of Arts in 1876.

Tate Gift, 1894.

### DRAPER (Herbert James).

No. **1679.*** *The Lament for Icarus.*

The dying Icarus is lying upon a rock where the tide has left him. His head is supported by a water nymph, who sings a dirge to the accompaniment of a lyre played by the nymph at her side; a third nymph from the water and weeds below clambers on to the rocks to gaze upon the hero. The right wing of Icarus is held erect by the rocks, the left wing is partly folded; the larger feathers are of a sombre blue colour, dark against the sunlit cliffs and sea beyond. The setting sun and the falling tide symbolise the ebbing of the life and hope of Icarus.

"Icarus, a son of Dædalus, who, with his father, fled from Crete to escape the resentment of Minos. His flight being too high, proved fatal to him. The sun melted the wax which cemented his wings, and he fell into that part of the Ægean Sea which was called after his name."—*Lemprière.*

On canvas, 5 ft. 11½ in. *h.* by 5 ft. *w.*

Exhibited at the Royal Academy, the Walker Art Gallery, Liverpool, and at Leeds in 1898.

Chantrey Purchase, 1898.

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### DRURY (Alfred), A.R.A.

No. **1757.** *Griselda.*

A bronze bust of a young girl. On the bronze pedestal is a small four-winged cherub, the head concealed to indicate her story of hidden love. Inscribed, A. Drury, 1896.

1 ft. 9 in. *h.*, including the Devonshire green marble base, which is 1 ft. 6 in. *l.* by 9 in. *w.* and 1½ in. *h.*

Exhibited at the Royal Academy in 1896.

Chantrey Purchase, 1896.

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### DYCE (William), R.A.

B. 1806. D. 1864.

William Dyce was born at Aberdeen in 1806, and educated at Marischal College. Having determined at an early age to adopt the profession of a painter, he entered the Schools of the Royal Scottish Academy at Edinburgh, and afterwards of the Royal

Academy in London. These studies were in due course followed up by Continental travel. Young Dyce paid two visits to Rome, where he remained for some time before returning to settle at Edinburgh in 1830. There he followed the practice of a portrait painter with such success that he was elected an Associate of the Scottish Academy in 1835. Two years later he published a pamphlet on the subject of Art-education which attracted considerable notice, and when the Government Schools of Design were established in this country, Dyce was appointed at the head of their administration. He entered into the State competition for the decoration of the new Houses of Parliament, painted the "Baptism of Ethelbert" in the House of Lords (1846), and a series of frescoes in the Queen's Robing Room illustrating the life of King Arthur, which he left incomplete at his death. He was also commissioned to execute mural paintings for Her Majesty at Osborne and Buckingham Palace, and he carried out a series of frescoes in All Saints, Margaret Street. Dyce was a constant exhibitor at the Royal Academy, of which he became an Associate in 1844, and a full member in 1848. He was an accomplished musician and composer of church music; in 1843 he published in two quarto volumes "The Book of Common Prayer with the ancient Canto Fermo set to it at the Reformation," with two dissertations on that kind of music. For this work he received the Prussian Gold Medal for Science and Art from the King of Prussia. He died in 1864.

## No. **1407.** *Pegwell Bay*, 1858.

A view of the sea shore at low tide, with evening light reflected from the sun, which is setting behind clouds. In the foreground are seen three ladies. The first on the right is the artist's wife; the next, Miss Grace Brand, and the one picking up shells, Miss Isabella Brand, her sisters; further to the left stands a boy with a toy spade. The middle distance is intersected by low ridges of rock stretching out seaward. Beyond them rise the chalk cliffs of the Bay, crowned with verdure. In the centre of the sky above may be discerned the great comet of the year in which the picture was painted.

On canvas, 2 ft. ½ in. *h.* by 2 ft. 10½ in. *w.*

Exhibited at the Royal Academy in 1860.

Purchased at the sale of Mr. J. Brand's Collection, at Christie's, 1894.

No. **1426.** *St. John leading the Blessed Virgin Mary from the Tomb.*

The Evangelist, standing in the foreground, clad in a dark grey robe, with drab-coloured drapery wrapped round the lower part of his body, leads the Blessed Virgin Mary, who walks by his side draped in a crimson robe and dark blue mantle. In the middle distance, on the left of the picture, is a garden enclosing the Holy Sepulchre, at the entrance to which two of the holy women kneel mourning, while two male figures (Nicodemus and Joseph of Arimathea ?) are seen leaving the garden. This picture was begun in 1844, but was not exhibited until 1860, when it was called in the catalogue "St. John leading home his Adopted Mother."

On canvas, 2 ft. 5½ in. *h.* by 3 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1860.

Presented to the National Gallery by an Anonymous Donor in 1894

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**DYCKMANS** (Josef Laurens).

B. 1811. D. 1888.

J. L. Dyckmans (of the Flemish School) was born at Lierre in 1811, was a pupil of Tielemans and Wappers, became Professor in the Antwerp Academy, and died in 1888.

No. **600.** *The Blind Beggar.*

A blind man is standing against the side of a gothic porch, at the foot of some stone steps leading to the door of a church. A little girl who is leaning affectionately against him holds out her hand for alms. Within the doorway is seen a crucifix lighted by a lantern, before which a woman is kneeling, and another woman holding a prayer-book is about to descend the steps. Signed, J. Dyckmans, 1853.

On wood, 19½ in. *h.* by 18 in. *w.*

Engraved by W. H. Simmons.

Painted at Antwerp. There is a version in the Antwerp Museum.

Bequeathed by Miss Jane Clark in 1859.

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**EASTLAKE** (Sir Charles L.), **P.R.A.**

B. 1793. D. 1865.

Charles Lock Eastlake was born on the 17th of November 1793, at Plymouth, where his father held the office of

solicitor to the Admiralty. He was educated at the Plympton Grammar School, and he passed a short time at the Charterhouse School in London. About 1809, partly through the influence of his fellow townsman, B. R. Haydon, he determined on painting for a profession, became a pupil of that master, and also attended the schools of the Royal Academy for a few years, during the keepership of Fuseli.

As early as 1813 the young painter exhibited an ambitious effort at the British Institution :—"Christ raising the daughter of the Ruler of the Synagogue."

In 1814, after the peace, he was sent by Mr. Jeremiah Harman to Paris to copy some of the remarkable works that had been gathered together by Napoleon in the Louvre ; but the escape of the Emperor from Elba in the following year caused him to return home again, and for a time he devoted himself to the study of portrait painting at Plymouth.

In 1817 he went to Italy, being one of the first English artists to visit Rome after the peace ; and in 1819 he visited Greece, in the company of Sir Charles Barry and Mr. Donaldson, returning in the following year to Rome by way of Sicily. He remained in Italy altogether fourteen years, his time being spent chiefly at Rome and Ferrara.

His name first appeared in the Academy catalogue in 1823, but the first of Eastlake's works which attracted any considerable notice was "The Spartan Isidas," exhibited in 1827, which procured him his election as an associate of the Royal Academy. In 1829 he exhibited a poetical landscape, entitled "Lord Byron's Dream," and in the following year he became an academician, returned to England, and established himself in London.

Sir Charles Eastlake's pictures are not numerous. He was too much engaged in literature and with other occupations to admit of a very close application to the practice of his profession. In 1850 he succeeded Sir Martin Shee as President of the Academy, and was knighted by Queen Victoria.

In 1841 he was appointed secretary to the Royal Commission for decorating the New Palace of Westminster, and conducted all the business of that Commission until its dissolution after the death of the Prince Consort. The papers or appendices accompanying the periodical Reports of the Commissioners, written or collected and edited by the secretary, are valuable

contributions to the practical literature of art. He had previously written a few articles for the *Penny Cyclopædia*; and in 1840 he published a translation of Goethe's *Theory of Colours*, with a dedication to his friend and patron, Mr. Jeremiah Harman. In 1842 he edited a translation of Kugler's *Italian Schools of Painting;* but his chief literary labour is the *Materials for a History of Oil Painting*, 1847, dedicated to the late Sir Robert Peel, a storehouse of research into the methods and vehicles employed in painting.

On the death of Mr. Seguier, the original keeper of the National Gallery, in 1843, Sir Charles (then Mr.) Eastlake was appointed to succeed him. This office, however, he resigned in 1847. In 1850, as President of the Royal Academy, Sir Charles became an *ex-officio* Trustee; and in 1855, on the re-organisation of its management, he was appointed Director of the Gallery for five years, an appointment which was renewed in 1860, and in 1865. Parliament now voted an annual sum for the purchase of pictures; and the consequence has been a steady increase of the collection, independent of gifts and bequests.

In 1849 Sir Charles married Elizabeth, daughter of the late Dr. Rigby. In 1853 he received the honorary degree of D.C.L. from the University of Oxford, and in 1855 he was made a Chevalier of the Legion of Honour by the Emperor of the French. He was a Fellow of the Royal Society, and a member of several foreign Academies.

In 1865, on his usual annual Continental tour, he was attacked by severe illness, and on the 24th of December he died, at Pisa, in his 73rd year. His body was brought to England, by desire and at the cost of the Royal Academy; and on the 18th of January 1866, was buried in Kensal Green Cemetery.

## No. **397.** *Christ lamenting over Jerusalem.*

"Oh Jerusalem, Jerusalem, thou that killest the prophets, and stonest them which are sent unto thee, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not! Behold, your house is left unto you desolate."—*Matthew* xxiii., 37, 38.

Our Lord is seated, with his hands clasped, on a stone under the shade of some olive trees, and his regard is turned to his left towards Jerusalem, seen in the distance below; on his right near him are seated Peter and another Disciple, and John and two

more are standing a little behind ; all under the shade of the olives. The Disciples are grouped around, and in the background are accessories suggestive of the text quoted above.

On canvas, circular top, 3 ft. 2 in. *h.* by 4 ft. 10½ in. *w.*
Engraved by S. Cousins, R.A. ; and by J. Outrim.
A repetition of the picture exhibited at the Royal Academy in 1841.
Vernon Collection, 1847.

No. **398.** *Haidee, a Greek Girl.*

Bust, life size.
On canvas, 2 ft. 1 in. *h.* by 1 ft. 8 in. *w.*
Engraved by R. Graves, A.R.A.
Exhibited at the Royal Academy in 1831.
Vernon Collection, 1847.

No. **399.** *Escape of the Carrara Family from the Pursuit of the Duke of Milan*, 1389.

Francesco Novello di Carrara, last Lord of Padua, is conducting his wife, Taddea d'Este, seated on an ass, over a mountain pass, in order to escape from the followers of Giovanni Galeazzo Visconti, Duke of Milan, who are in sight in the valley below. Sismondi, *Histoire des Républiques Italiennes du Moyen Age*, ch. iii.

On canvas, 4 ft. 2 in. *h.* by 3 ft. 4 in. *w.*
Engraved by F. Bacon ; and by S. Smith.
Exhibited at the Royal Academy in 1850.
Vernon Collection, 1847.

No. **898.** *Lord Byron's Dream.*

A Greek landscape, with mountains, and a view of the sea.

"In the last he lay
Reposing from the noontide sultriness
Couched among fallen columns in the shade
Of ruined walls that had survived the names
Of those who reared them ; by his sleeping side
Stood camels grazing, and some goodly steeds
Were fastened near a fountain ; and a man
Clad in a flowing garb did watch the while,
While many of his tribe slumbered around"

On canvas, 3 ft. 9 in. *h.* by 5 ft. 6 in. *w.*
Engraved by J. T. Willmore, A.R.A.
Painted in Rome in 1827 for Earl Leven and Melville : exhibited at the Royal Academy in 1829.
Bequeathed by Mr. Thomas Howard in 1872.

No. **1395.** *Portrait of Mrs. Charles H. Bellenden Ker.*

Life size; dressed as an Italian peasant girl in a plum-coloured velvet bodice, red skirt, short sleeves of lilac-coloured satin, and a shoulder knot of white silk ribbons. Background of blue sky crossed by light clouds.

On canvas, 2 ft. 5½ in. *h.* by 2 ft. *w.*

Bequeathed by Mr. Charles H. Bellenden Ker in 1893.

No. **1398.** *Ippolita Torelli.*

A life-size figure seated, dressed in a plum-coloured velvet gown, with a low-cut bodice, and large sleeves lined with pale rose-coloured silk. A thin white kerchief, folded like a turban, surrounds her head. Background of green drapery.

Ippolita Torelli was the wife of Baldassare Castiglione, an Italian soldier, statesman, and poet (1478–1529).

On canvas, 2 ft. 11¼ in. *h.* by 2 ft. 4⅝ in. *w.*

Exhibited at the Royal Academy in 1851.

Bequeathed by Lady Eastlake in 1893.

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## EDWARDS (EDWIN).

B. 1823. D. 1879.

Edwin Edwards was born at Framlingham in Suffolk on the 6th of January, 1823; he was educated at Dedham School in Essex, and studied for the law; he was a Proctor and Examiner of the Courts of Civil Law and the High Court of Admiralty. In 1861 he retired from this profession and studied art in England and on the Continent, making a close study of nature. He exhibited fifty-four works at the Royal Academy, and etched many plates, amongst others a series representing "The Old Inns of England." He died on the 16th of September, 1879.*

No. **1690.** *The Thames, from a Wharf near Waterloo Bridge.*

Hay barges, warehouses, and a crane fill the foreground and right of the picture; on the river are miscellaneous craft; on the

* From information kindly supplied by Mrs. Edwards.

opposite side is the river bank from Somerset House to the Temple, as seen during the building of the Embankment ; the sky is grey and threatening.

On canvas, 2 ft. 1 in. *h.* by 4 ft. 9 in. *w.*

Presented by Mrs. E. Edwards in 1900.

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## EGG (Augustus L.), R.A.

B. 1816. D. 1863.

Augustus L. Egg was the son of Egg the gunmaker in Piccadilly, and was born in London in 1816. Having mastered the first elements in drawing under Henry Sass, in Charlotte Street, Bloomsbury, he obtained admission as a student into the Royal Academy in 1836, and exhibited there as early as 1838. His first picture, "a Spanish Girl," was followed by "Laugh when you can" in 1839 ; and a scene from "Henry IV." in 1840. Egg seems to have entered at once upon that line of art by which he ultimately gained his reputation—the higher *genre* or social history. He exhibited altogether twenty-seven works at the Academy, beside others elsewhere. The following are the most important :—"Peter the Great sees Catherine his future Empress for the first time," 1850 ; "The Life and Death of Buckingham," 1855 ; "Past and Present," a social tragedy, in three groups, 1858 ; "The Night before Naseby," 1859 ; and "Catherine and Petruchio," 1860, his last picture. He had the misfortune to suffer from a weak constitution, and it was during a journey in Africa, undertaken for the benefit of his health, that he died at Algiers, on the 26th of March 1863. Egg was elected an Associate of the Royal Academy in 1848, and an Academician in 1860.

### No. 444. *Scene from "Le Diable Boiteux."*

Patricio and his two friends having breakfasted at a tavern on "larded fowls, partridges of Leon, pigeons from old Castile, Estremadura ham, and all the fruits of the season," he had called for the reckoning, which amounted to fifty reals. As Patricio had but thirty in his purse, he was forced to leave in pawn his rosary, adorned with silver medals.

*Le Sage, "Devil on Two Sticks,"* ch. vii.

On canvas, 2 ft. 10 in. *h.* by 3 ft. 8 in. *w.*

Engraved by S. Sangster.

Exhibited at the Royal Academy in 1844.

Vernon Collection, 1847.

No. **1385.** "*Beatrix Knighting Esmond.*"

A scene from Thackeray's well-known historical novel, *Esmond* (*Book II., chap. 15.*)

In an apartment panelled with oak, filled with Jacobean furniture, and having a rich Turkey carpet spread on the floor, Beatrix, standing on the right of the picture, clad in a white silk gown with a front of amber-coloured brocade, extends her right arm holding a sword towards Esmond, who kneels before her in a military uniform of Queen Anne's reign, viz., a scarlet coat trimmed with silver lace, steel cuirass, boots, and spurs.

Through an open door on the left, Rachel Lady Castlewood, wearing a blue silk dress with white muslin sleeves and black head veil, has just entered, with the Dowager Viscountess leaning on her arm.

On canvas, 2 ft. 9½ in. *h.* by 3 ft. 9½ in. *w.*

Painted in 1857; exhibited at the Royal Academy in 1858; at the International Exhibition in 1862; at the International Exhibition at Paris in 1867; at the Leeds Exhibition in 1868; and at the Royal Academy Winter Exhibition in 1873.

Formerly in the collection of Mr. (afterwards the late Sir) Thomas Fairbairn.

Purchased in 1893 (out of the Clarke Bequest) from Mr. A. D. Hogarth, of Brompton.

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## ETTY (WILLIAM), R.A.

B. 1787. D. 1849.

William Etty was born at York, March the 10th, 1787; his father was a miller. In 1798 he was apprenticed to Robert Peck a letterpress printer at Hull, with whom he served seven years but, says Etty, in his autobiography, "I had such a busy desire to be a painter, that the last years of my servitude dragged on most heavily." In 1806 he removed to London, to his uncle

Mr. William Etty, of Lombard Street, and at once earnestly prepared himself to enter as a student at Somerset House. His first academy, however, was the plaster-cast shop kept by Gianelli, in Cock Lane, Smithfield, where Etty made a drawing of the ancient group of Cupid and Psyche, which procured him admission into the Royal Academy; he and Collins entered it the same week in 1807. By his uncle's generosity, who paid one hundred guineas for him, Etty became the pupil for one year of Sir Thomas (then Mr.) Lawrence, residing at that time in Greek Street, Soho Square, but the incessant occupation of Lawrence left him little leisure to assist his pupil, and Etty's difficulties were so great, that he writes—"Despair almost overwhelmed me, I was ready to run away, I felt that I could not get on, but a voice within said *persevere!* I did so, and at last triumphed, but I was nearly beaten."

When his year was expired, Etty painted from nature, and copied the "old masters" in the British Gallery: this, he says, he found easy, after copying Lawrence. He was also a constant student in the "Life School" of the Royal Academy. His industry was indefatigable, yet he tells us he tried for all medals, gold and silver, and never got any of either. He ventured at one time to send six pictures to the Academy exhibition, all were rejected; this happened year after year at the Academy, and at the British Gallery, but by discovering his defects, and by great industry in endeavouring to correct them, he at last conquered his evil fortune, and by such works as "The Coral Finders," exhibited in 1820; "Cleopatra," exhibited in the following year, and some others, he established a reputation, and at length entered upon his great career.

In 1822 Etty went to Italy, visiting Venice, Florence, Rome, and Naples, but it was in Venice that he found the greatest attractions;—"Venice, the birth-place and cradle of colour, the hope and idol of my professional life!" He studied in the Academy there, and was elected an honorary member of it.

He returned to London early in 1824. The first picture he exhibited after his return, was "Pandora crowned by the Seasons," in the Exhibition of 1824, for which he was chosen an associate of the Royal Academy; and in 1828 he became a member.

In the autobiography mentioned in this notice, Etty has himself pointed out what he considered his greatest works. "'To the

pure in heart, all things are pure,' my aim in all my great pictures has been to paint some great moral on the heart"—"The Combat," *the beauty of mercy;* the three "Judith" pictures, *patriotism*, and self-devotion to country, people, and God; "Benaiah, David's chief captain," *valour;* "Ulysses and the Syrens," the importance of resisting *sensual delights*, or an Homeric paraphrase on "The Wages of Sin is Death"; three pictures of "Joan of Arc," *Religion*, *Loyalty*, and *Patriotism*, like the modern Judith. In all, nine great pictures, "as it was my desire to paint three times three."

In the summer of 1849 an exhibition of Etty's works, to the number of 130 pictures, took place in the great room of the Society of Arts, at the Adelphi, in a surprising manner displaying the great powers of this distinguished English painter, especially as a colourist. Etty died in the same year, 1849, in his native place, York, on the 13th of November; he was never married, and having lived a very retired life, he accumulated a considerable fortune.* He contributed one hundred and thirty-six pictures to the Royal Academy exhibitions.

## No. **356.** *Youth on the Prow and Pleasure at the Helm.*

"Fair laughs the morn, and soft the Zephyr blows.
While proudly riding o'er the azure realm,
In gallant trim, the gilded vessel goes,
Youth on the prow, and Pleasure at the helm,
Unmindful of the sweeping whirlwind's sway,
That, hushed in grim repose, expects his evening prey."—*Gray.*

On canvas, 5 ft. 2 in. *h.* by 3 ft. 10 in. *w.*

Engraved by C. W. Sharpe.

Exhibited at the Royal Academy in 1832.

Vernon Collection, 1847.

## No. **359.** *The Lute Player.*

A gentleman and two ladies, a black page bearing refreshments.

"When with sweet notes I the sweet lute inspired,
Fond fair ones listen'd, and my skill admired."

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* See his Autobiography in the *Art Journal* for 1849 and the "*Life of William Etty*," by A. Gilchrist. 2 vols. 8vo. London, 1855. There is a fine engraving of the "Combat" by G. T. Doo, R.A.

On wood, 2 ft. *h.* by 1 ft. 8½ in. *w.*

Engraved by J. C. Armytage.

Exhibited at the Royal Academy in 1833.

Vernon Collection, 1847.

No. **614.** *The Bather*, "*at the doubtful breeze alarmed.*"

A woman standing in a shaded pool, in the attitude of listening.

On canvas, 2 ft. 1½ in. *h.* by 1 ft. 7½ in. *w.*

Exhibited at the Royal Academy in 1844.

Bequeathed by Mr. Jacob Bell in 1859.

No. **1795.** *Pandora Crowned by the Seasons.*

Pandora, the heathen Eve, having been formed by Vulcan as a statue and animated by the gods, is crowned by the Seasons.

> "To deck her brows the fair-tressed Seasons bring
> A garland, breathing all the sweets of Spring."
>
> —*Elton's Hesiod.*

Pandora stands in the centre, Vulcan who fashioned her sits at her feet to the right; Venus reclines on a vermilion couch with cupid beside her to the left. The four seasons float through the air crowning the new formed woman. Study for the picture of 1824. This study belonged to James Holland, and was bought at the sale of his collection.

Oil on paper, 6 in. *h.* by 7 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

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## **FAED** (THOMAS), **R.A.**

B. 1826. D. 1900.

Thomas Faed was born at Burley Mill, in the Stewartry of Kirkcudbright, in 1826. He lost his father in early boyhood, but aided by his elder brother, John Faed, R.S.A., who was workin

his way to reputation as an artist in Edinburgh, he followed his bent, and became a student of the School of Design in that city, where, for a short time, he was under Sir W. Allan. The first work he exhibited was a water colour, the subject of which was taken from "The Old English Baron." He was elected an Associate of the Royal Scottish Academy in 1849. He exhibited at the Royal Academy for the first time in 1851, and settled permanently in London during the following year. His pictures are generally of domestic subjects, appealing especially to Scottish sentiment. The painting called "A Mitherless Bairn," exhibited in 1855, elicited very high praise. Faed was elected an Associate of the Royal Academy in 1859, and a full member in 1864. He was an honorary member of the Vienna Royal Academy. His industrious career was brought to a conclusion by the partial failure of his eyesight, and to his great regret he had to lay aside his brushes, and he exhibited for the last time in 1894. He died in August, 1900, at the age of seventy-four years.

No. **1525.** *The Silken Gown.*

"And ye shall walk in silk attire,
And siller ha'e to spare,
Gin ye'll consent to be his bride,
Nor think of Donald mair."

'Oh! wha wad buy a silken gown,
Wi' a poor broken heart?
Or what's to me a siller crown,
Gin frae my love I part?"

A countrywoman in a green dress, a red and black striped petticoat, and an Indian red handkerchief, is seated before her spinning-wheel beside a table where her mother has spread a flowered silk, the offering of her wooer, who is seen conversing with the good man of the house in the parlour behind. On the left a little sister sits playing with a red cloaked doll and a cradle, while a terrier looks on with a puzzled expression. Signed, T. Faed, 1863.

On canvas, 3 ft. 1 in. *h.* by 2 ft. 5½ in. *w.*

Exhibited at the Royal Academy in 1863; lent by its former owner, H. W. F. Bolckow, Esq., M.P., to the Royal Jubilee Exhibition held at Manchester in 1887.

Tate Gift, 1894.

No. **1526.** *Faults on Both Sides.*

A young husband and wife, who have evidently quarrelled, are seated close together looking opposite ways, while the collie dog sits looking bewildered over its master's knees. In the background are the striped curtains of a bed and other furniture of a cottage. Signed, T. Faed, 1861.

On canvas, 2 ft. 2½ in. *h.* by 1 ft. 9½ in. *w.*

Engraved by Charles Tomkins.

Tate Gift, 1894.

No. **1527.** *The Highland Mother.*

A young mother is seated in the heather in an open mountainous landscape nursing her baby, who is wrapped in a red handkerchief. Signed T. Faed.

On canvas, 10½ in. *h.* by 8 in. *w.*

Tate Gift, 1894.

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## FANTIN-LATOUR (Henri).

B. 1836. D. 1904.

Ignace Henri Jean Théodore Fantin-Latour was born at Grenoble, on January 14th, 1836. He was partly trained under his father, who was also an artist, and afterwards under Lecoq de Boisbaudran at the same time as Bonvin and Legros. For a short period he attended the École des Beaux-Arts and the ateliers of Couture and Courbet. The great artists of the Renaisance left a lasting impression upon his art and some of the admirable copies he made in the Louvre are now in the possession of Sir Seymour Haden. Fantin first sent to the Salon in 1859, but he was seen at the Salon des Refusés organised by Bonvin, where the works of so many artists afterwards to be distinguished were exhibited. In 1861, he exhibited at the Salon "Etude d'après Nature," a picture noticed by the best judges, but his first great success was with his large portrait group "Hommage à Delacroix," exhibited in 1864 containing the portraits of several artists of the realistic school grouped around a portrait of Delacroix, including Fantin himself, Baudelaire, Champfleury, Legros, and M. de Basleroy. Fantin-Latour painted several other important portrait groups, including

"L'Atelier de Manet, aux Batignolles," painted in 1870, with portraits of Manet, Astruc, Scholderer, Edmund Maître, Zola, Monet, and Bazile. This picture of masters of the Impressionist School is now in the Luxembourg. "Coin de Table," exhibited in 1872, contains portraits of Verlaine, Raimband, and other poets; and "Autour du Piano," painted in 1885, those of Emmanuel Chabrier, Vincent d'Indy and other musicians.

In 1864, Fantin-Latour exhibited the "Scène du Tannhäuser," the first of his long series of works inspired by the music of Wagner, Berlioz, and Brahms, carried out sometimes in pastel and lithography, as well as in painting. Two years later appeared the first of his well known still-life paintings of flowers and fruit by which perhaps he is best remembered in this country.

During the earlier part of his career, Fantin-Latour spent much of his time in this country where his art has always been appreciated, and where he is so well represented by the portrait group of Mr. and Mrs. Edwards, now in the National Gallery, and "Study of Flowers" in this Gallery, both presented by the same generous donor.

In 1876, Fantin-Latour visited Bayreuth and in the same year he painted "Das Reingold," now in the Luxembourg; his work "L'Anniversaire de Berlioz," now at the Grenoble Museum, followed it in 1877. The lithographs of Fantin-Latour, mostly inspired by music, number some 170 works. In 1862, Fantin-Latour first began to draw on the stone and he made further experiments in 1873, but not till 1876 did he really enter upon his career as a lithographer. In 1881, and again in 1885, he issued selections of lithographs in portfolios. He illustrated, with a set of fourteen designs apiece, M. Adolphe Jullien's books on Wagner and Berlioz in 1886 and 1888. Fantin-Latour was an officer of the Legion of Honour, and died in 1904.

## No. **1686.** *A Study of Flowers.*

A bunch of roses, lupins, and other flowers, placed in a round glass vase, stand on a brown table against a cool grey background, one saffron coloured rose lies upon the table beside the vase. Signed, Fantin.

On canvas, 2 ft. 3 in. *h.* by 2 ft. *w.*

Presented by Mrs. E. Edwards, 1899.

## FARQUHARSON (DAVID), A.R.A.

B. 1839. D. 1907.

A Scottish landscape painter, born in Perthshire. He was educated as an artist in Edinburgh, and worked there in his early years, sending to Academy exhibitions in London from 1877 onwards. From 1886 to 1894 he lived in London, and from 1895 at Sennen Cove, Penzance. He was elected an Associate of the Royal Scottish Academy in 1882 and of the Royal Academy in 1905. He died in July, 1907.

### No. 1648. *In a Fog.*

The sun, not long risen, is driving away the fog from a park-like landscape. The partially-cleared mist shows some horses and a donkey standing in the bracken, towards whom a man is coming up with a halter. Painted on Beer Common, South Devon. Signed, David Farquharson, 1897.

On canvas, 3 ft. 11½ in. *h.* by 5 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1897.

Chantrey Purchase, 1897.

### No. 2072. *Birnam Wood.*

"Macbeth shall never vanquished be, until
Great Birnam Wood to high Dunsinane Hill
Shall come against him."

—*Macbeth.*

A glade and pool with deer in a wood of Scotch fir and larch. Misty evening, with after-glow shining through the trees.

Canvas, 5 ft. 6 in. *h.* by 8 ft. *w.*

Exhibited at the Royal Academy, 1906.

CHANTREY PURCHASE, 1906.

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## FARQUHARSON (JOSEPH), A.R.A.

### No. 1626. *The Joyless Winter Day.*

On a desolate moor, in a terrible snowstorm, a shepherd with his two dogs is guarding a flock of sheep, which search for pasture under the snow. Signed, J. Farquharson.

On canvas, 3 ft. 5 in. *h.* by 5 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1883.

*Chantrey Purchase, 1883.*

**FEHR** (HENRY CHARLES).

No. **1749.** *The Rescue of Andromeda.*

Perseus, with his sword and Medusa's head, has just alighted upon the scaly back of the hook-winged monster, at the very moment the great beast is about to clutch the body of the terrified Andromeda. Inscribed, H. C. Fehr, S$^{o}$., 1893.

Bronze, 10 ft. 6 in. *h.* by 8 ft. across the wings of the monster, on a circular bronze base, 3 ft. 10 in. in diameter.

Exhibited at the Royal Academy in 1894.

Chantrey Purchase, 1894.

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**FIELDING** (ANTHONY VANDYKE COPLEY).

B. 1787. D. 1855.

Anthony Vandyke Copley Fielding was the second son of Nathan Theodore Fielding, a portrait painter, who lived near Halifax, in Yorkshire; he probably received his first instruction from his father, but he studied under John Varley. He was one of the young artists who used to meet and work together at Dr. Munro's, in the Adelphi. In 1810 he began to exhibit at the Society of Painters in Water Colours, now the Royal Society of Painters in Water Colours, and in 1811 to the Royal Academy, where he exhibited some 17 pictures in all; he worked principally for the Water Colour Society, and became a full member in 1813, Treasurer in 1817, Secretary in 1818, and President from 1831 until his death. For many years his contributions to the exhibition averaged between 40 and 50 works. In 1819, he sent no less than 46 frames containing 71 drawings; and in 1820, 43 frames containing 53 drawings.

He was awarded a gold medal at the Paris Salon in 1824, the same year that Bonington and Constable had a similar success.

Copley Fielding married Miss Gisborne, daughter of Zachariah Gisborne, and sister-in-law of his old master John Varley. The public appreciation of his art, and a large and fashionable teaching connection, enabled him to make a considerable fortune, and in his later years to retire to Brighton. He died at Worthing, on the 3rd of March, 1855.

His best works are subjects from the Sussex Downs, sea pieces, and aerial effects; he painted some pictures of the lakes and mountains of Scotland, Wales, and the North of England, and some few Italian scenes, but these last were from the sketches of others, as he never went abroad. He occasionally painted in oil colours; there is an example at the South Kensington Museum, together with 18 of his water colour drawings.*

No. **1720.** *A View in Sussex.*

A wide prospect of the Sussex Downs is lit up by rays of sunshine passing over the landscape from a cloudy sky. On the left is a cottage with a pathway on which a boy and girl are walking hand in hand. In the foreground is a road along which a rustic is driving cows. A group of trees in shadow occupies the right of the picture, and on a hill in the distance is a castle. Signed, Copley Fielding, 1834.

Water colour, 9 in. *h.* by 1 ft. 1½ in. *w.*

Presented by Mr. E. Homan, in 1899.

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## FILDES (Sir Luke), R.A.

No. **1522.*** *The Doctor.*

In a fisherman's cottage at dawn the doctor sits intently watching a sick child, wrapped in blankets and placed on pillows supported by two chairs, under the light of a lamp; behind, near the curtained window, sits the mother, her head buried in her arms; the father stands by his wife and turns his gaze to the doctor's face.

On canvas, 5 ft. 4¾ in. *h.* by 8 ft. *w.*

Exhibited at the Royal Academy in 1891, exhibited also at the Liverpool Autumn Exhibition of 1891, and at Manchester in 1892, Bradford, 1892, Glasgow, 1892, and Newcastle-on-Tyne, 1892.

Tate Gift, 1894.

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* Dictionary of National Biography, Bryan's Dictionary of Painters and Engravers, and Graves' Catalogue of Exhibitors.

**FISHER** (S. MELTON).

No. **1678.*** *In Realms of Fancy.*

Two girls reclining upon a couch, are absorbed in a book which the elder is reading aloud. She wears a rose-coloured dress and the younger is in a spotted white muslin, and leans her head upon the left shoulder of her companion. On the sofa is a black cushion with a crane of Japanese design worked upon it ; behind, in the background, are palms, azalias, and other plants.

On canvas, circular, 4 ft. in diameter.

Exhibited at the Royal Academy, and at Oldham, in 1898.

Chantrey Purchase, 1898.

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**FOLEY** (JOHN HENRY), **R.A.**

B. 1818. D. 1874.

John Henry Foley was born in Dublin on May the 24th, 1818 ; a relative in that city turned his attention to sculpture, and he began to study drawing and modelling in the Schools of the Royal Dublin Society at the early age of thirteen. In 1834 he came to London, and joined the Academy Schools the following year. He exhibited for the first time, in 1839, the "Death of Abel," and "Innocence." "Ino and Bacchus," exhibited in 1840, was carried out in marble for the Earl of Ellesmere. Statues of "Hampden" and "Selden" were executed by him for the decoration of the Houses of Parliament ; "Egeria" and "Caractacus" for the Mansion House ; "Goldsmith" and "Burke" for Trinity College, Dublin ; "Faraday," "Reynolds," and "Barry" for Westminster Palace Yard ; "John Stewart Mill" for the Thames Embankment ; "Outram" for Calcutta, and "Stonewall Jackson" for South Carolina. The symbolical group of "Asia," for the Albert Memorial in Hyde Park, was his work, but he died on the 27th August, 1874, before the statue of the Prince, which was designed by him, was completed. He left his models to the Royal Dublin Society, his early school, and a great part of his property goes eventually to the Artists' Benevolent Fund.

No. **1770.** *Sir Joshua Reynolds, P.R.A.*

The first President of the Royal Academy, palette and brush in hand, stands looking out before him as though examining the face of a sitter; he wears his Doctor's Robe. Reynolds was born at Plympton, in Devonshire, July 16, 1723 ; his father, the Rev.

Samuel Reynolds, was master of the grammar school of Plympton. Sir Joshua was intended originally for the medical profession, but he evinced very early a taste for art; and the perusal of Richardson's treatise on painting decided him to become a painter. He was accordingly, in 1741, placed with Hudson, an eminent portrait painter in London; he remained, however, with Hudson only two years, and then set up as a portrait painter at Plymouth Dock, now Devonport. In 1746 he took apartments in St. Martin's Lane, and commenced practice in London. In 1749 he accompanied Commodore (afterwards Lord) Keppel, in the "Centurion," to the Mediterranean. After spending about three years in Italy, he returned at the end of the year 1752, by way of Paris, to England. He settled in London, and soon became the most distinguished portrait painter in the capital. In 1768 he was unanimously elected president of the then newly-established Royal Academy of Arts in London, and was knighted by George III. on the occasion. He succeeded Allan Ramsay as principal painter in ordinary to the king in 1784. He died at his house in Leicester Square, February 23, 1792, and was buried with great pomp in St. Paul's Cathedral. He exhibited altogether 245 works at the Royal Academy, sending in 1788 eighteen pictures; his contributions amounted on an average to eleven annually.

Marble, 7 ft. *h.*

Bequeathed by Mr. Henry Vaughan.

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**FORBES** (STANHOPE ALEXANDER), **A.R.A.**

No. **1544.*** *The Health of the Bride.*

The picture represents a wedding breakfast in Cornwall. At the head of a table in the centre of a low room stands the proposer of the bride's health, his figure relieved in dark against a window through which are seen a glimpse of sea and coast, and the mast and yard of a ship. At the table on the right are seated the bride and bridegroom. Signed, STANHOPE A. FORBES, 1889.

On canvas, 4 ft. 11¼ in. *h.* by 6 ft. 5½ in. *w.*

Exhibited at the Royal Academy in the same year, and at Liverpool 1891.

Tate Gift, 1894.

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**FORD** (EDWARD ONSLOW), **R.A.**

B. 1852. D. 1901.

Edward Onslow Ford was born in London on the 27th of July, 1852. He was educated at the Blackheath Proprietary

School. When eighteen years of age he went to Antwerp, and joined the Royal Academy Schools of that city to study painting, working his way up to the Antique School under M. Buffeau. In 1871, the following year, he passed on to Munich, and entered the studio of Prof. Wagmüller, who advised him to take up sculpture and abandon painting. Before returning to England, being then barely twenty-one, he married the youngest daughter of Baron Franz von Kreüsser. One of the first works he exhibited at the Royal Academy was a portrait bust of his wife. In his twenty-ninth year he won, in open competition, the commission for the statue of Sir Rowland Hill, for the Royal Exchange. In 1883 he made the statue of Mr. Gladstone for the City Liberal Club, and the marble statue of Sir Henry Irving, presented by the tragedian to the Guildhall. His bronze statue "Folly," now in this Gallery, was the first work cast by the "*cire perdue*" process in this country during recent times. Other statuettes of a somewhat similar character are "Echo," "Applause," "Peace," "Music," and the "Singer," a work in which enamels of divers colours, gems, and gold were used, and which was presented by Sir Henry Tate to this Gallery with his collection of pictures. Ford modelled the bust of General Gordon for the mess-room of the Royal Engineers, at Chatham, and the large memorial statue on the esplanade, in which the hero, in an oriental dress, is represented mounted upon a fully-caparisoned camel. Ford also made the Gordon Memorial Shield, presented by the Engineers to the General's sister, and the Gordon Cenotaph, in Westminster Abbey. In 1892 he exhibited the recumbent nude figure known as the Shelley Memorial, presented by Lady Shelley to University College, Oxford, and in 1897, the Jowett Memorial, for Balliol. His equestrian statue of Lord Strathnairn is at Knightsbridge. The bust portrait of Queen Victoria, in marble, is now at Windsor. The last important work he exhibited was a colossal statue of Queen Victoria for Manchester. Ford was elected an Associate of the Royal Academy in 1888 and a full member in 1895. He died on the 23rd of December, 1901. His last works were a statue entitled "Snow-drift," and a small figure of "St. George."

No. **1753.** *The Singer.*

A girl with an Egyptian head-dress stands on a small bronze base with Egyptian figures at the corners; with her right hand she

strikes a chord on a tall enamelled Egyptian harp that stands at her right side. The brass base is decorated with Egyptian symbols in coloured enamels. The whole is supported on a bronze lotus-shaped pedestal inserted in a black Irish marble base, 1 ft. 8 in. square; altogether 6 ft. 6 in. *h.*

Exhibited at the Royal Academy in 1889.

Tate Gift, 1894.

No. **1758.** *Folly.*

A young girl laughingly balancing herself on the brink of a precipice.

Bronze, 3 ft. *h.*, on a circular English serpentine base of 9 in. diameter.

Exhibited at the Royal Academy in 1886.

Chantrey Purchase, 1886.

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**FOSTER** (MILES BIRKET).

B. 1825. D. 1899.

Miles Birket Foster was born at North Shields, Northumberland, of Quaker descent, he was educated at Hitchin, Hertfordshire; at the age of sixteen he was placed with Landells, the wood engraver, by whose advice, after he had practised engraving for a short time, he became a draughtsman. At the age of twenty-one he started on his own account and illustrated several children's books, and made drawings for the *Illustrated London News*. His well-known illustrations for Longfellow's poem, "Evangeline," were published in 1850, and for other works by the same poet in 1852. Foster also illustrated Beattie's "Minstrel," and Goldsmith's Poems. He carried out some etchings on steel from his own designs for Milton's "L'Allegro" and "Il Penseroso," 1855; and for Goldsmith's "Traveller," 1856. He designed illustrations for a large number of other publications. After the year 1858 Foster devoted himself chiefly to water-colour painting; as a landscape painter his work bore traces in its elaborate finish of his training as an engraver. He was elected a member of the Royal Society of Painters in Water-Colours in 1860 and exhibited more than three hundred works, principally Surrey cottages and rustic scenes, at the society's

exhibitions, as well as sending important contributions to the Royal Academy and other galleries. He published a volume devoted to English Landscape, with descriptions from the pen of Tom Taylor in 1863; a collection of Summer Scenes, photographs of some of his best water-colour drawings in 1868; a number of Breton Views in 1878; and reproductions of drawings of "Some Places of Note in England," in 1888. There are nine drawings by Foster belonging to the Victoria and Albert Museum, South Kensington. He died in 1899.

No. **1977.** *Cottage at Hambledon.*

At the foot of some stone steps leading out of a shady lane to a group of thatched and white-washed cottages are seated a young woman with a baby on her lap, and a little girl and a boy who are tying up their gleanings from the cornfields. A hedgerow elm ivy-clad overhangs the hollow road and the sandy banks are full of brambles and wild flowers, in the foreground there are some fowls and a bundle of sticks. Signed with the monogram of the painter.

Water-colour, 1 ft. 4¼ in. *h.* by 2 ft. 1 in. *w.*

Bequeathed by Mr. Charles Fraser in 1905.

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**FRAMPTON** (GEORGE JAMES), **R.A.**

No. **1954.** *Charles S. Keene.*

A posthumous bas-relief portrait of Charles Keene, the draughtsman; inscribed: Charles S. Keene. Born Aug. 10, 1823. Died Jan. 4, 1891. On the top of the side columns are two small figures, one turning over the pages of a book and the other with bowed head lowering the bauble of Punch.

Bronze, 3 ft. *h.* by 2 ft. *w.*

Presented by Mrs. Edwards in 1905.

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**FRASER** (ALEXANDER).

B. 1786. D. 1865.

Alexander Fraser the elder was born at Edinburgh in 1786. He studied at the Trustees' Academy in that city, where he had David Wilkie and Watson Gordon for fellow-students. He first exhibited at the Royal Academy in 1810, settling in London there

ears later, and became Wilkie's assistant for a time. He painted series of illustrations of the "Waverley Novels," some of which have been engraved. There is a picture by him in the National Gallery of Scotland, a view "At Barncleuth." He does not appear to have exhibited after 1859. During the latter years of his life he was an invalid. He died at Wood Green in 1865.

No. **1789.** *Figures outside an Inn.*

A scene from Peveril of the Peak. Julian mounted on a grey horse salutes the hostess who stands on the horse-block as she offers him a parting glass from her own peculiar bottle and whispers in his ear "Beware of Trepans." The stranger in black on the bay is Richard Ganlasse, alias Edward Christian, he drinks the stirrup-cup proffered by the landlord, Gaffer Whitecraft, who stands in the doorway. The signboard by the pump to the left represents the "Cat and Fiddle."

On canvas, 1 ft. 5 in. *h.* by 1 ft. 1¼ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

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**FRIEDENSON** (ARTHUR).

No. **2138.** *Runswick Bay.*

A view on a sunny day in winter, through morning haze, of the little Yorkshire fishing village and line of coast looking northward. In the foreground are a woman and child feeding hens.

Canvas, 3 ft. 4 in. *h.* by 5 ft. *w.*

Exhibited at the Royal Academy, 1907.

CHANTREY PURCHASE, 1907.

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**FRITH** (WILLIAM POWELL), **C.V.O., R.A.**

No. **615.** *The Derby Day.*

This celebrated picture is an epitome of the scene on the race-course at Epsom on a Derby Day. In the centre on the further side of the course is the Grand Stand crowded with a mass of spectators. Through a gap in the crowd in the foreground are seen the horses being walked down the course previously to the race being run. To the left of the picture are rows of booths, and the foreground is occupied by characteristic groups dramatically setting forth the usual incidents of the race day—on the

left the thimble-rigger with his victims ; in the centre a group of acrobats, behind whom is a coach filled with a large party of dissipated looking people at luncheon ; more to the right are open carriages in which are gaily-attired people arranging bets ; another more to the left is occupied by a lady alone, to whom an old gipsy is offering to tell her fortune. Further in the distance are groups of four-in-hands crowded with figures, and conspicuous in the midst of them is an acrobat performing on the top of a pole. In the immediate foreground a footman is spreading out luncheon on a cloth on the ground for the party in the carriage behind. Numerous other incidents give interest and vivacity to the crowded panorama.

On canvas, 3 ft. 3½ in. *h.* by 7 ft. 3½ in. *w.*

Exhibited at the Royal Academy in 1858.

Engraved on half scale by August Blanchard.

A replica of this picture is in the Permanent Art Gallery at Manchester.

Bequeathed by Mr. Jacob Bell in 1859.

### No. **1781.** *Uncle Toby and the Widow Wadman.*

Uncle Toby and the widow Wadman are examining the plan of the fortifications hung in the sentry box. Mrs. Wadman's next stroke of generalship was "to take my Uncle Toby's tobacco pipe out of his hand as soon as she possibly could ; which, under one pretence or other, but generally that of pointing more distinctly at some redoubt or breastwork in the map, she would effect before my Uncle Toby (poor soul) had well marched half a dozen toises with it." The widow wears a black hood and Uncle Toby stands with his back to the spectator and staring hard at the map ; he is dressed in a scarlet and gold-laced uniform coat and full brown wig. Signed, W. P. Frith, 1865.

On canvas, 2 ft. 5¾ in. *h.* by 1 ft. 8½ in. *w.*

Bequeathed by Mr. Henry S. Ashbee in 1900.

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## **FURSE** (CHARLES WELLINGTON), **A.R.A.**

B. 1868. D. 1904.

Charles Wellington Furse was born at Staines on the 13th January, 1868. He was the son of the Rev. C. W. Furse, Vicar of Staines, afterwards Canon and Archdeacon of Westminster, and of Diana Monsell, his wife. Through his father, Furse was related to Sir Joshua Reynolds. He was educated at Haileybury, and at

the age of sixteen began to study art under Professor Legros at the Slade School where he obtained a scholarship the following year. His studentship was interrupted by the serious illness that he struggled with so valiantly all his short life and that finally closed his promising career at the early age of thirty-six. Furse's first exhibited work, a life-sized picture of "Cain," was painted in 1888 whilst he was still working with Legros. He afterwards studied in Paris at Julian's atelier, and returning to London soon made a name for himself by the works he sent to the Royal Academy exhibitions and to the New English Art Club, of which he was a distinguished member. In 1900 he married Katharine, daughter of John Addington Symonds. Amongst his more important works are: the portraits of Canon Burrows, painted in 1889; William Cory, 1891; Bishop Stubbs, 1892; Sir Richard Henn Collins, Master of the Rolls, then Mr. Justice Henn Collins, 1893; and the large canvas, "The Master of Hounds," exhibited the same year. Furse painted several important studies for two equestrian portraits of Field Marshal Earl Roberts, one of which was exhibited in 1900. The large canvas, which remained unfinished, has been lent by his widow for exhibition in this Gallery. He devoted much time during the years 1899–1902 to the decorative spandrels for Liverpool Town Hall and designs for an unfinished picture of Orpheus, of which there is a first sketch dating from 1898. He was well represented at the exhibitions in 1903 by the portraits of Admiral Lord Charles Beresford, standing bare-headed against a background of rigging, Mrs. Oliver and Children, "The Song," portraits of Mr. and Mrs. Walter Leaf, "The Lilac Gown," and "The Return from the Ride," purchased under the terms of the Chantrey bequest and now in this Gallery. In 1904 he exhibited a series of pictures that gave no indication that his brush was so soon to cease working: "Diana of the Uplands" and "The Lilac Gown" at the Royal Academy, of which institution he was elected an associate, and "Timber Haulers" at the New English Art Club. He died on the 16th of October the same year. His large picture, "Cubbing with the York and Ainsty," was exhibited at the Royal Academy in the year 1905. A representative collection of his pictures was held at the Burlington Fine Arts Club in the summer of 1906. The catalogue contains a full list of his works.

No. **1963.** *The Return from the Ride.*

A fair-haired horseman in a black jacket, white breeches and brown gaiters with a Panama hat in his hand looks down at a lady in a rose-coloured dress walking beside his black horse. She wears a white lace fichu and a black hat and looks over her shoulder out of the picture.

On canvas, 7 ft. 1 in. *h.* by 9 ft. 1 in. *w.*

Exhibited at the Royal Academy, 1903.

Chantrey Purchase, 1905.

No. **2059.*** *Diana of the Uplands.*

A life-size full-length portrait of a lady (Mrs. Charles Furse) on a wind-swept common, with rolling clouds, in a white silk coat with light blue revers, nearly full face to the right, in a broad-brimmed straw hat with red flowers. She holds with her right hand two greyhounds straining in a leash, and her left hand is raised to her hat.

On canvas, 7 ft. 9 in. *h.* by 5 ft. 10 in. *w.*

Painted in 1903–4. Exhibited at the Royal Academy in 1904.

Purchased, 1906, out of the Clarke Fund.

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No. ——— *Heroic Equestrian Portrait of Field-Marshal Earl Roberts, K.G., V.C., O.M.*

This picture, for which several studies exist, painted about 1893, (See Catalogue of the Burlington Fine Arts Club Exhibition, 1906), was interrupted by the artist's illness, and had not been touched again up till the time of his death. Lord Roberts, in field-service kit, is mounted on his bay horse 'Saracen,' and turns in his saddle towards the spectator. Colours are borne behind him, to the left, by two Indian soldiers on foot. He is followed by two English orderlies and a troop of native lancers. To the right the ground falls away, and Highland troops are roughly indicated. In the studies a battle is proceeding here, with rolling smoke-clouds.

Canvas, 11 ft. 2 in. *h.* by 14 ft. 11 in. *w.*

Lent by Mrs. Charles Furse, 1906.

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## GIBSON (JOHN), R.A.

B. 1790. D. 1866.

John Gibson was born at Gyffen, near Conway, and was the son of a market gardener. When he was nine years of age his father and

mother removed to Liverpool, where a stationer named Tourneau lent the young artist drawings and casts to copy. At the age of fourteen he was bound apprentice to Messrs. Southwell and Wilson to learn cabinet-making. After a year he was moved into the wood-carving department, and was much employed in that art. In 1816 he exhibited at the Royal Academy two portrait busts, one of H. Parkes, and a "Psyche borne on the Wings of Zephyrus." The last work he did in Liverpool before he left for London in 1817 was a mantel-piece for Sir John Gladstone, the father of William Ewart Gladstone. He dreamed a dream that a great eagle carried him away to Rome, so he forthwith set out and arrived in the Eternal City on the 20th of October in the year 1817. He was welcomed by Canova in a generous manner. During his first residence in Rome he carved the "Mars and Cupid," now at Chatsworth, a "Psyche and Zephyrus," for Sir George Beaumont, a bas-relief of "Hero and Leander" for the Duke of Devonshire, the "Hunter and Dog" for Henry Sandbach, and "Hylas and the Nymphs," now in this gallery. In the year 1833 he was elected an Associate of the Royal Academy of Arts, and a full Academician in the year 1838. During 1844 he was in London, but he returned to Rome and remained there during all the troublous times of 1847 to 1849. When the French came to Rome he removed to Lucca. In 1850 he came back to London to model the statue of Her Majesty the Queen, with the figures of Justice and Clemency, for the Princes' Chamber in the Houses of Parliament. He took five years to complete for Mr. Preston the celebrated statue of Venus, known as "The Tinted Venus," and would not part with it for four years more after that. It was a replica of the uncoloured statue carved for John Neild after the artist's sojourn in Lucca. "The Tinted Venus" was exhibited at the International Exhibition of 1862, and was much discussed and admired. John Gibson died in Rome on the 27th day of January, 1866, aged 76 years. With the exception of a few small legacies, he left his whole fortune and the contents of his studio to the Royal Academy, and there may be seen a gallery full of his casts and some few works in marble.*

## No. **1746.** *Hylas and the Water-Nymphs.*

The Argonauts landed on the Asiatic Coast to take on board a supply of fresh water, and the boy Hylas with his companions

* Dictionary of National Biography.

went to the fountain with a pitcher to draw water. The water-nymphs, enamoured of the beautiful youth, carried him away.

This group was carved in marble at Rome for Mr. Hyland in the year 1826; subsequently it was transferred to the collection of Mr. Robert Vernon, who left it to the nation. Inscribed, I GIBSON FECIT ROMÆ.

Marble, 5 ft. 3 in. *h.*, including the marble base, which is of irregular shape, 3 ft. 9 in. *l.* by 2 ft. 3 in. *w.*

Vernon Collection, 1847.

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**GILBERT** (ALFRED), **R.A.**

No. **1949.** *Bust of George Frederick Watts, R.A., O.M.*

Bronze on a granite pedestal, 1 ft. 11 in. *h.*

Presented by Mrs. G. F. Watts, 1904.

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**GILBERT** (SIR JOHN), **R.A.**

B. 1817. D. 1897.

John Gilbert was the son of George Felix Gilbert, a member of a Derbyshire family. He was born at Blackheath on the 21st July, 1817, and from childhood displayed an extraordinary fondness for drawing and painting. Nevertheless, his father accepted an offer of employment for the boy in the office of Messrs. Dickson & Bell, estate agents, in Charlotte Row, London. Yielding at last to his natural bent, he was allowed to take up art in his own way, which included but little advice from others, his only teacher being George Lance, the fruit painter. In 1836 he exhibited some drawings at the Society of British Artists, characteristically illustrating scenes from Shakespeare and Scott, and from 1837 a number of works in oil at the British Institution, including scenes from "Don Quixote," "The Spectator," and the times of the Cavaliers. Gilbert exhibited at the Royal Academy from 1838, beginning with the "Portrait of a Gentleman," and continuing, except between 1851 and 1867, till his death to exhibit there many of his best and more ambitious works. He was elected Associate in 1872, and Royal Academician in 1876. He also sent no fewer than 270 water-colour drawings to the Royal Society of Painters in Water-colours from the time of his election as

associate exhibitor in 1852. He was elected full member in 1855, and President of the Society in 1871, shortly after which he was knighted. Gilbert as an illustrator of books, magazines, and even newspapers, produced an astounding number of designs with abundance of energy and invention. His designs contributed to the success of the early numbers of the *Illustrated London News*. He illustrated Shakespeare and a great proportion of the dramatic literature and poetry of England and of the classics of other countries besides. He died on 6th October, 1897. He was a member of many other societies, and was a Knight of the Legion of Honour.

No. **1931.** *Old Gravel Pit in Greenwich Park.*

A rugged caravan of travellers, mostly on foot, pass along from right to left under a group of trees by the side of an old gravel pit. Initialed and dated 1893.

Water-colour, 1 ft. 3½ in. *h.* by 2 ft. ½ in. *w.*

Bequeathed by Mr. George Gilbert, in 1904.

No. **1932.** *Bringing up the Guns.*

Some soldiers of the seventeenth century in the smoke of battle are bringing their cumbersome artillery into action by working at the wheels, mounted officers in cuirasses and the gay dress of the Cavaliers are directing the operation. Initialed and dated 1889.

Water-colour, 1 ft. 1¾ in. *h.* by 1 ft. 5¾ in. *w.*

Bequeathed by Mr. George Gilbert.

No. **1933.** *Cardinal Wolsey and the Duke of Buckingham.*

A scene from Shakespeare's play of Henry VIII.

"Enter Cardinal Wolsey, the purse borne before him, certain of the guard, and two secretaries with paper. The Cardinal in his passage through the antechamber of palace fixeth his eye on Buckingham, and Buckingham on him, both full of disdain."

*Buck.*:—"This butcher's cur is venom-mouthed, and I
Have not the power to muzzle him; therefore best
Not wake him in his slumber. A beggar's book
Out-worth's a noble's blood."

Signed, John Gilbert, 1861.

Sepia drawing, 6¼ in. *h.* by 10 in. *w.*

Bequeathed by Mr. George Gilbert, 1904.

No. **1934.** *The Happiest Land.*

An illustration to Longfellow's translation of a modern German ballad. Four men seated around the rustic board by an alehouse on the Rhine are being served with wine by the landlord's daughter ; a Swabian and a Saxon proceed to praise their own lands.

"'Hold your tongues! both Swabian and Saxon!'
A bold Bohemian cries ;
'If there's a heaven upon this earth
In Bohemia it lies.

There the tailor blows his flute,
And the cobbler blows the horn,
And the miner blows the bugle
Over mountain, gorge, and bourne.'

And then the landlord's daughter
Up to heaven raised her hand,
And said : 'Ye may no more contend
There lies the happiest land.'"—*Longfellow.*

Signed, John Gilbert, 1862.

Water-colour, 8¾ in. *h.* by 7½ in. *w.*

Bequeathed by Mr. George Gilbert, 1904.

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## GLENDENING (Alfred, Jun.).

No. **1718.** *Haymaking.*

In a meadow by a river a young labourer and an old grey-bearded man are mowing the grass with scythes ; further away to the left three girls in sun-bonnets are at work turning the hay ; behind them are some willows. Initialed and dated 1898.

Water-colour, 2 ft. *h.* by 3 ft. *w.*

Exhibited at the Royal Academy in 1898.

Chantrey Purchase, 1898.

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## GOOD (Thomas Sword).

B. 1789. D. 1872.

T. S. Good was born at Berwick-upon-Tweed, December 4th 1789, and was originally brought up as a house painter. He eventually adopted painting as a fine art, imitating the style and subjects of Wilkie ; and produced several excellent pictures. He was an exhibitor for fourteen years at the Royal Academy, but having inherited some property through his wife, he finally

abandoned the practice of painting as a profession. He exhibited between the years 1820 and 1833, inclusive, twenty pictures, of ordinary domestic scenes, as—"A Scotch Shepherd"; "Music;" "Two Old Men who fought at the Battle of Minden"; "Northumbrian Piper"; "Practice"; "Rummaging an old Wardrobe"; "Smugglers Resting"; "Fishermen"; "Idlers"; "The Truant"; "Merry Cottagers"; "Medicine"; "The Industrious Mother," &c. He died in his own house on the Quay Walls at Berwick, on the 15th of April, 1872.

No. **378.** *The Newspaper.*

The interior of a cottage, a man seated in an arm chair reading a newspaper.

On wood, 9½ in. *h.* by 7½ in. *w.*

Engraved by C. W. Sharpe.

Vernon Collection, 1847.

No. **917.** *No News.*

An old man in a clerical suit of black has fallen asleep over his newspaper.

On wood, 21 in. *h.* by 17 in. *w.*

Bequeathed by the painter's widow, Mrs. Mary Evans Good, in 1874.

No. **918.** *Fisherman with a Gun.*

On the sands by a rocky shore a fisherman with a gun is watching for sea gulls. Signed *T. S. Good*, 1832.

On wood, 15 in. *h.* by 19 in. *w.*

Exhibited at the Royal Academy in 1832.

Bequeathed by the painter's widow in 1874.

No. **919.** *Study of a Boy.*

A boy seated at a table, with his right hand on an open book.

On wood, 11½ in. *h.* by 9½ in. *w.*

Bequeathed by the painter's widow in 1874.

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**GOODALL** (FREDERICK), **R.A.**

B. 1822. D. 1904.

Frederick Goodall was the son of the eminent engraver Edward Goodall. He was born in London, in 1822. Before he was fifteen

he won the "Isis" and the large Silver Medal of the Society of Arts. In 1838, he went on a sketching tour through Normandy. In 1839, when but seventeen years of age, he exhibited a picture "Card Players," at the Royal Academy. He obtained materials for the subjects of many of his pictures by visits to Ireland, Normandy, and Brittany. One of his early pictures, "The Return from the Christening," obtained a prize of £50 from the British Institution. Two others, "The Tired Soldier" and "The Village Holiday," are now in this Gallery. Other important pictures in this manner were "Hunt the Slipper" and "Raising the Maypole," 1851, and a scene from Milton's "L'Allegro." In 1853, Goodall was elected an Associate of the Royal Academy, two years later he exhibited "An Episode of the Happier Days of Charles I," after this came "The Swing," 1855, and "Cranmer at the Traitor's Gate," 1856. In 1857, Goodall visited Venice and Chioggia making studies for his picture "Felice Ballarin reciting Tasso," exhibited in 1859. The winter and spring of 1858–1859 were spent in Egypt, and several pictures were the result of that visit. In 1863, Goodall was elected Royal Acadamician, and "The Song of the Nubian Slave" was his diploma work. Most of his later work has been devoted to Eastern subjects, especially the Valley of the Nile such as "Rising of the Nile," 1865, "Rachel and her Flock," 1875, "The Daughters of Laban," 1878, "An Egyptian Pastoral," 1880, "Finding of Moses," and "Gordon's last Messenger," 1885. Goodall died in 1904.*

## No. 450. *A Village Holiday of the olden time.*

"When the merry bells ring round,
And the jocund rebecks sound,
To many a youth and many a maid,
Dancing in the chequered shade;
And young and old come forth to play
On a sunshine holiday."

—*Milton's "L'Allegro."*

Under the shadow of an oak some villagers are dancing before an old country inn bearing the sign of the "Royal Oak." The windows are crowded with spectators; to the left are three musicians, who have taken refuge under the shade of the vast tree. In the foreground is a hawker, exhibiting his trinkets to some of the more elderly women of the party, and to the right of these, some of

* Men and Women of the Time.

the elder villagers are seated at tables enjoying a substantial repast.

On canvas, 3 ft. 4 in. *h.* by 5 ft. 7 in *w.*

Engraved by J. Carter.

Exhibited at the Royal Academy in 1847.

Vernon Collection, 1847.

No. **451.** *The Tired Soldier, resting at a Roadside Well.*

A soldier is seated by a well drinking from the pitcher of a young girl, who watches him with interest. An old man on the other side of the picture returning from market, who has stopped to water his horse, shows the like interest in the weary wayfarer. The scene is French.

On canvas, 2 ft. 3½ in. *h.* by 3 ft. *w.*

Engraved by F. Croll.

Exhibited at the Royal Academy in 1842.

Vernon Collection, 1847.

No. **1562.** *The Ploughman and the Shepherdess: Time of Evening Prayer.*

"Man's love is of man's life a thing apart,
'Tis woman's whole existence."

An Egyptian shepherdess sits on a stone at the edge of a pool of water at which a flock of sheep come down to drink. A ploughman is seen at his devotions against the sunset sky; his yoke of oxen stand in the furrows to the left; on the right are palm trees and a low range of hills.

On canvas, 6 ft. 3 in. *h.* by 7 ft. 11 in. *w.*

Exhibited at the Royal Academy of Arts in 1897.

Presented by a body of subscribers, in 1898.

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**GOODWIN** (ALBERT).

No. **1550.** *Shipwreck: Sinbad the Sailor storing his Raft.*

"I was of the number of those who landed upon that mountain, and, lo: within it was a large island, and upon it were numerous goods, on the shore of the sea, of the things thrown up by the sea from the ships that had been

wrecked, and the passengers of which had been drowned. Upon it was an abundance that confounded the reason and mind, of commodities and wealth that the sea cast upon its shores." . . . . .

—*The Sixth Voyage of Es-Sindibad of the Sea.*

In front are the raft and the solitary worker ; the rocks of the mountainous coast are strewn with wrecks ; vultures are gathered on the spars of the stranded vessels ; seen against the angry red of a stormy sunset sky. Signed, Albert Goodwin, 1887.

On canvas, 4 ft. 1 in. *h.* by 6 ft. 7 in. *w.*
Exhibited at the Royal Academy in 1887.
Tate Gift, 1894.

## No. **1900.** *Ali Baba and the Forty Thieves.*

The famous robber captain of the Arabian Nights and his band are carrying their booty up a steep hill side to their cave in the rocks of a romantic tropical gorge. Avenues of palms, up which the robbers are toiling, lead down to the blue sea. In the distance the waves break on a partly-submerged reef. Ali Baba, who is seen hiding in a tree, is watching the approach of the robbers.

On canvas, 3 ft. 5¾ in. *h.* by 4 ft. 7 in. *w.*
Exhibited at the Royal Academy in 1901.
Chantrey Purchase, 1901.

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## **GOTCH** (Thomas Cooper).

## No. **1590.** "*Alleluia.*"

"Sing praises to God, Sing praises : Sing praises unto our King, sing praises. For God is king of all the earth : Sing ye praises with understanding."—Psalm xlvii., v., 6, 7.

A group of thirteen children and young maidens formally arranged in two rows in front of a simple architectural gold background, and dressed in richly-embroidered robes, are singing from the illuminated scrolls held in their hands, the words inscribed in the background.

Sancti tui domine benedicent te, gloriam regni tui dicent. Alleluia

Signed, T. C. Gotch.
On canvas, 4 ft. 3¼ in. *h.* by 5 ft. 11¼ in. *w.*
Exhibited at the Royal Academy in 1896.
Chantrey Purchase, 1896.

## GOW (ANDREW CARRICK), R.A.

### No. 1529. *A Musical Story by Chopin.*

A pale-faced boy sitting on a high stool is improvising on a harpsichord; a group of his school-fellows, drawn from their play or their work, are gathered round; an usher in black near the window looks up from his book to listen. Signed, A. C. GOW, 1879.

On canvas, 2 ft. 3½ in. *h.* by 2 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1879.

Tate Gift, 1894.

### No. 1530. *A Lost Cause; Flight of King James II. after the Battle of the Boyne.*

"At sunrise on the third of July he reached the harbour of Waterford, thence he went by sea to Kinsale, where he embarked on board a French frigate, and sailed for Brest."

—*Lord Macaulay.*

An officer in a blue coat and red sash, hat in hand, is handing the King down the stone steps of a pier to a boat held by two fishermen. A French corvette is seen in the offing. On the pier above, his adherents on horseback watch his departure with uncovered heads. An orderly in scarlet holds the horse from which the king has just dismounted. Signed, A. C. GOW, 1888.

On canvas, 3 ft. 10½ in. *h.* by 4 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1888.

Tate Gift, 1894.

### No. 1588.* *Cromwell at Dunbar.*

When Cromwell at sunrise saw the Scots beginning to break, he shouted in the words of Psalm 68:—"Let God arise, let his enemies be scattered, Like as smoke vanishes so shall he drive them away." Later on in the day, as Rushworth's letter tells us—"The Scotch army is shivered to utter ruin, rushes in tumultuous wreck hither, thither, . . . . The Lord General made a halt, says Hodgson, and sang the 117th Psalm, till our horse could gather for the chase."

—Thomas Carlyle, *Cromwell's Letters*, vol. iii.

"O give ye praise unto the Lord
All nations that be;
Likewise ye people, all accord
His name to magnify!
For great to-us-ward ever are
His loving kindnesses;
His truth endures for evermore;
The Lord, O do ye bless!"

—*Rous's old metrical version of Psalm 117.*

Cromwell sits bareheaded on his horse in the centre of the picture, and is singing the Psalm quoted above; his cavalry are

collecting in line along the edge of a muddy road during the singing of the Psalm; a wounded soldier on the field in front raises himself, and lifting his right arm joins in the song of praise and victory. Standards of the enemy may still be seen in the smoke; on the left a trooper brings up a spare charger. Signed, A. C. GOW, 1886.

On canvas, 3 ft. 11½ in. *h.* by 4 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1886.

Chantrey Purchase, 1886.

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**GRAHAM** (PETER), **R.A.**

No. **1524.** *A Rainy Day.*

In the wide street of a village in a drenching downpour, a boy holds two horses before the door of an inn. The whole scene is seen through mist and a driving rain. Signed, Peter Graham, 1871.

On canvas, 3 ft. 9¼ in. *h.* by 5 ft. 10¼ in. *w.*

Exhibited at the Royal Academy in that year.

Tate Gift, 1894.

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**GREGORY** (EDWARD JOHN), **R.A.**

No. **1704.** *Marooning.*

A hot and lazy day on the river; a girl in white reclines sleepily in her stranded canoe, secured from the blazing sunshine by a scarlet sunshade; she talks to a younger girl in blue and red, who stands on the pebbly island. Signed, E. J. Gregory, 1887.

Water-colour, 1 ft. 2 in. *h.* by 1 ft. 5¾ in. *w.*

Tate Gift, 1894.

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**GULICH** (JOHN PERCIVAL).

B. 1864. D. 1898.

John Percival Gulich was born at Wimbledon on the 26th of December, 1864; he was the son of Herman Gulich, a city merchant, and was educated at the Charterhouse; as a boy he was noted for the illustrations he added to his school books, especially

free treatment of Xenophon's Anabasis ; he was an accomplished student of the violin, and assisted at the school concerts and annual oratorio. After joining his father's office in Mincing Lane, he was sent to Bremen for some five years ; upon his return to London, he devoted much of his time to drawing ; he worked for the illustrated papers and magazines in 1884, and in 1887 abandoned his work in the city, giving all his time to his art ; from this period he became a contributor to "The Graphic." "The White Carnival Ball" was one of his designs, the original drawing was exhibited at the Royal Academy in 1898.

Gulich had no artistic training, except attending the life class at Mr. Heatherley's in Newman Street for a short time ; he became a member of the Langham Society of Artists, and was President Elect at the time of his death. He exhibited etchings and drawings at the Royal Academy in the years 1893, 1895, and 1898. Urged by Professor Hubert Herkomer, R.A., he began to paint in 1897. "The Violin Concerto," now in this gallery, was his first important work ; it was successfully exhibited in 1898 at the Royal Institute of Painters in Water Colours—he had just been elected a member of this Society. Gulich left unfinished a second picture, "An Art School," it was exhibited at the Royal Institute of Painters in Water Colours in 1899, after the death of the artist ; he died at West Hampstead, of typhoid fever, on the 11th of December, 1898.[1]

## No. **1725.** *A Violin Concerto.*

A lady dressed in white satin is playing the leading part in a violin concerto. She stands, her figure swaying to the rythm of the music, in front of a large orchestra of stringed instruments. The long train of the white satin robe of the principal artist sweeps round to the front of the platform which is strewn with offerings of red roses. Hovering above her is dimly seen, in misty blue drapery, a spirit of inspiration, crowning her with laurel.

Water-colour, 2 ft. 10 in. *h.* by 2 ft. 3¼ in. *w.*

Exhibited at the Royal Institute of Painters in Water Colours, and at the Walker Art Gallery, Liverpool, in 1898.

Reproduced in the paper "Black and White," and in the "Grey Friar."

Presented by Sir Henry Tate, Bart., in 1899.

[1] "The Graphic," and "The Grey Friar, a Cronical by Carthusians," Ap 1899.

## HACKER (ARTHUR), A.R.A.

No. **1576.** *The Annunciation.*

The Virgin Mary, in a white dress and a long veil with a pitcher beside her, stands with crossed hands near a fountain in a flowery olive garden. The Angel of the Annunciation, in a cloudy blue drapery with a lily in his right hand, descends from Heaven and announces the birth of the Redeemer. Signed, ARTHUR HACKER, 92.

On canvas, 7 ft. 6 in. *h.* by 4 ft. *w.*

Exhibited at the Royal Academy in 1892.

Chantrey Purchase, 1892.

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## HALSWELLE (KEELEY).

B. 1832. D. 1891.

Keeley Halswelle was born at Richmond, in Surrey, on April the 23rd, 1832. His early talent and liking for art met with no encouragement from his family; however, after drawing for the *Illustrated London News* for awhile, he went to Edinburgh and found work on Robert Chambers' Illustrated Shakespeare, and a friend in William Nelson, the publisher who gave him "Robert Hench" to illustrate, and even offered to send him to Spain or Italy to study. Keeley Halswelle first exhibited at the Royal Scottish Academy in 1857. In 1866 he was elected Associate of that body. At last, in 1869, he got to Rome, and his picture "Roba di Roma" made its mark in the next year's exhibition at the Royal Academy of Arts in London, and won a £50 prize at Manchester. For the next ten years he exhibited large figure subjects, principally Roman, such as "Roman Street-life," in 1870; "Contadini in Saint Peter's," 1871. From the year 1879 he exhibited English landscapes at the exhibitions both of the Royal Academy and of the Grosvenor Gallery. In 1884 he exhibited a series of paintings of the Thames, called "Six Years in a House-boat," and also wrote a book on the subject, under the same title. He was a member of the Royal Scottish Academy and of the Institute of Painters in Oil Colours. He died at Paris on the 11th of April, 1891.*

* "The Athenæum" for April 18th, 1891, and "Men of our Time."

**No. 1548.** *Pangbourne.*

The Thames above Maidenhead, seen under a quiet sky, with grey fleecy clouds ; the river with its floating water-lilies fills the front of the picture. Signed, Keeley Halswelle, 1881.

On canvas, 2 ft. 11¾ in. *h.* by 4 ft. 5½ in. *w.*

Exhibited at the Grosvenor Gallery in 1882.

Tate Gift, 1894.

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## HART (Solomon A.), R.A.

B. 1806. D. 1881.

Solomon Alexander Hart was born at Plymouth in April 1806. In 1820 his father, who had begun life as a goldsmith, removed to London, where he gave lessons in Hebrew, and his son was apprenticed to Samuel Warren, the line engraver. Three years later young Hart entered as a student of the Royal Academy, and in 1826 exhibited a miniature portrait of his father at the Royal Academy Exhibition. About the same time he became a contributor to the Society of British Artists' Gallery, where he exhibited portraits and miniature copies from the old masters. In 1829 he painted two subject pictures, viz., "Youthful Architecture" and the "Nymph and Satyr;" the following year his "Reading of the Law," a scene in a Jewish Synagogue was purchased by Robert Vernon, who bequeathed it to the National Gallery (No. 424).

In 1829 he exhibited "A Rabbi at Prayer," "The Family Concert," and three other works. But the picture by which he gained earliest notice was his "Isaac of York in the Donjon of the Castle of Reginald Front de Bœuf." For some years afterwards Hart contributed regularly to the Royal Academy Exhibition, and in 1836 he was elected an Associate of that body, receiving the honour of full membership in 1840, when his principal picture was "King Henry I. receiving intelligence of the Shipwreck and Death of his only Son." In the following year he visited Italy, where he remained for twelve months, bringing home with him numerous studies of architecture and scenery.

Hart's acquaintance with the history and technical practice of his art was very considerable, and from 1854 to 1863 he succeeded Leslie as Professor of Painting at the Royal Academy. In

1865 he was elected Librarian to the same Institution, an office which he held until the close of his life, discharging its duties with zeal and ability. Indeed it is not too much to say that to his untiring energy in the acquisition and arrangement of publications, whether English or foreign, bearing on the subject, the Royal Academy owes the excellence and usefulness of its present library. For some years he was Curator of the pictures in Greenwich Hospital; and one of the Art Examiners to the Science and Art Department at South Kensington.

During his early career many distinguished persons of his own faith sat to him for portraits, which were subsequently presented to Jewish institutions, and shortly before his death he gave one of his largest pictures, "The Execution of Lady Jane Grey," to the Corporation of Plymouth, his native town.

His last exhibited work was "The Hoarder," hung at the Royal Academy in 1881. He died in London on the 11th June in the same year.

No. **424.** *Interior of a Jewish Synagogue at the Time of the Reading of the Law.*

The five books of Moses, here called the Law, contained fifty-three sections, so that by reading one on each Sabbath, and two in one day, they read through the whole in the course of a year; finishing at the Feast of Tabernacles (in October), which they called the "Rejoicing of the Law."

"The Jewish Doctors, to show their reverence for the Scriptures, always stood when they read them; but when they taught the people, they sat down."

—*Burder's "Oriental Customs."*

On canvas, 3 ft. 8 in. *h.* by 2 ft. 2 in. *w.*, arched at top.

Painted in 1830.

Engraved by E. Challis.

Vernon Collection, 1847

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## HAYES (Edwin).

B. 1825. D. 1904.

Edwin Hayes, of Irish family, was born in Bristol and educated as an artist in Dublin. He was a prolific painter of marine subjects taken from the coasts of this country, of Holland, France, Italy, and Spain. His first picture at the Royal Academy was in the year 1855, and he was a constant exhibitor till 1904. He was a member of the Royal Hibernian Academy, and of the Royal

Institute of Water-colour Painters. He died on November 7th, 1904.

No. **1603.** *Sunset at Sea: from Harlyn Bay, Cornwall.*

The sun is setting behind a bank of clouds, but still shines on the sea in the distance, making a long line and pathway of light. Signed, E. HAYES.

On canvas, 3 ft. ¼ in. *h.* by 4 ft. 1¾ in. *w.*

Exhibited at the Royal Academy in 1894.

Chantrey Purchase, 1894.

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## HAYNES-WILLIAMS (JOHN).

No. **1554.** *Ars Longa, Vita Brevis.*

Short life ebbs fast,
But still the pathos of the saddened eye
Strains at the art, that shall outlive the life:
And, painter more than lover, he that soon
Shall pass away and leave the loved, long art,
Gazes, with dreamy soul, upon his work."

—*Old Play.*

Dressed in black, an artist sits before his easel, his wife arranges the pillow for his head, while his daughter hands the palette and brushes for him to touch again his latest work; studies in red and black chalk are upon the floor and in the portfolio to our right. Signed, Haynes-Williams, 1877.

On canvas, 4 ft. 2¾ in. *h.* by 6 ft. 11¼ in. *w.*

Exhibited at the Royal Academy the same year.

Tate Gift, 1894.

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## HEMY (C. NAPIER), A.R.A.

No. **1650.** *Pilchards.*

The scene is at sunrise on the open sea. Two fishing-boats crowded with men are hauling in between them a net filled with an immense catch of pilchards, and are busy baling them with buckets into the larger of the two boats. Nearer in the foreground is a flock of gulls darting at the stray fish which have escaped from the net. A third boat is coming up in the background. Signed, C. Napier Hemy, 1897.

On canvas, 3 ft. 8½ in. *h.* by 6 ft. 11¼ in. *w.*

Exhibited at the Royal Academy in 1897.

Chantrey Purchase, 1897.

No. **1946.** *London River.*

A scene on the Thames below London Bridge, taken from the south bank of Limehouse Reach; Limehouse Church and Limehouse Hole are seen across the river in the distance. A steam tug is towing up the Thames the "St. Lawrence," an old Australian liner, a full rigged sailing ship, frigate built. The wind blowing against the tide causes a considerable "sea" in the reach. A wooden "dolphin" protecting the entrance to a dock forms the foreground.

On canvas, 3 ft. 11½ in. *h.* by 5 ft. 1½ in. *w.*
Chantrey Purchase, 1904.

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**HERKOMER** (Sir Hubert von), **C.V.O., R.A.**

No. **1575.** *Found.*

"In far off days,
When Lucius here for Roman tribute warr'd
A noble man, most princelike in his weeds,
Like Posthumus that wedded Imogen,
Fled to the lonely hills for peace to die.
Him, as he dropped with wounds, sore spent.
And fainting, till he almost dropped his sword,
A female hind, a tender of the goats,
Did find, and paused, amazed."—*Old Play.*

On a Welsh mountain side, the peak of which is wreathed in a grey cloud, lies a Roman warrior, wounded and exhausted, his sword still grasped in his failing hand. A wild, half-clad British woman, leading a flock of goats down the crag, has discovered him and stands hesitating between womanly pity and distrust of her country's enemy. Signed, Hubert Herkomer, 84–1885.

On canvas, 4 ft. 6 in. *h.* by 7 ft. 6 in. *w.*
Exhibited at the Royal Academy in 1885.
Chantrey Purchase, 1885.

No. **1602.** *The Charterhouse Chapel.*

"Though he fall he shall not be utterly cast down."

The Pensioners of the Charterhouse are assembling for service in the Chapel. In the centre of the foreground we see a typical English gentleman, whose upright carriage shows clearly that his spirit is in no way broken by adversity. The other faces express weariness and disappointment or resignation and content. A lady and a boy are watching from a pew on the left. Signed, Hubert Herkomer, 1889.

On canvas, 6 ft. 4¾ in. *h.* by 8 ft. 9 in. *w.*
Exhibited at the Royal Academy in the year 1889.
Chantrey Purchase, 1889.

## HERRING (JOHN FREDERICK).

B. 1795. D. 1865.

This distinguished horse painter was born in Surrey, but his family was originally Dutch. As an artist he was self-taught; at one time he was a stage coachman, having driven the "York and London Highflyer" for four years. He first painted horses at Doncaster, and has made portraits of thirty-three successive winners of the St. Leger there. Among his best works are "Returning from Epsom"; "The Derby Day"; "The Market Day"; "The Horse Fair," &c. Herring was a frequent exhibitor at the British Institution and at the Royal Academy. He died at Tunbridge, Kent, on the 23rd of September 1865, in his seventy-first year. He was animal painter to H.R.H. the Duchess of Kent, and His Majesty possesses several portraits of horses by him.

### No. 452. *The Scanty Meal.*

Study of the heads of three horses, feeding: two pigeons are partaking of the meal.

On canvas, 1 ft. 9½ in. *h.* by 2 ft. 5½ in. *w.*
Painted in 1847.
Engraved by J. Burnet; and by E. Hacker.
Vernon Collection, 1847.

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## HILTON (WILLIAM), R.A.

B. 1786. D. 1839.

William Hilton was born at Lincoln in 1786; he first worked with his father, a portrait painter, and afterwards under John Raphael Smith, the draughtsman and mezzotint engraver.

Hilton exhibited at the Royal Academy when he was 17 years old, and afterwards, in 1806, attended the Academy schools; he worked with great diligence at the drawing and anatomy of the human figure, and soon became known for his refined taste and poetical choice of subjects, frequently from Spenser and Milton.

He was elected an Associate of the Royal Academy in 1813, Royal Academician in 1819, and in 1827 he succeeded Thompson as Keeper. His manners were singularly mild and amiable, and he was much beloved by the students of that institution.

He married in 1828 the sister of his fellow-pupil, Peter De Wint, but had the misfortune to lose his wife in 1835. He died at the age of fifty-three, in the year 1839.*

## No. **1499.** *Nature Blowing Bubbles for her Children.*

"Blow sportive bladders in the beamy sun,
And call them worlds! and bid the greatest show
More radiant colours in their worlds below:
Then as they break the slaves of care reprove,
And tell them, such are all the toys they love."
——*The Library, by Crabbe.*

Nature, our robust mother, with her youngest child beside her, reclines upon the ground, near a gushing spring. Her frolicsome brood lift their hands in delight to the iridescent bubbles she has blown for them; some run after the bubbles floating away in the distance to the left.

On canvas, 5 ft. 8 in. *h.* by 7 ft. 7½ in. *w.*

Exhibited at the Royal Academy in 1821.

Presented by Charles Butler, Esq., in 1897.

## No. **1629.** *Christ Crowned with Thorns.*

"And they stripped Him, and put on Him a scarlet robe.
"And when they had platted a crown of thorns they put it upon His head, and a reed in His right hand: and they bowed the knee before Him, saying, Hail King of the Jews."—*Saint Matthew*, chap. xxvii., verses 28, 29.

Our Saviour is seated in the middle of the Judgment Hall surrounded by the tormentors; a Roman soldier points at Him the finger of scorn; to the left the Jewish priests point to the cross being carried in, and repeat their cry "Crucify Him! Crucify Him!" The scroll lies in front, inscribed in Hebrew, Greek and Latin; of the latter we can read

IESVS NAZARENVS
REX I[UDAEORUM].

Exhibited at the Royal Academy in 1825; bought by the Directors of the British Institution, and placed in the Church of St. Peter's, Pimlico.

On canvas, 11 ft. 4 in. *h.* by 9 ft. 10¼ in. *w.*

Chantrey Purchase, 1877.

## No. **1791.** *Diana at the Bath.*

A study for the picture of "Venus appearing to Diana and her Nymphs," No. 633 in the Wallace collection. The nymphs of

* *Bryan's Dictionary of Painters and Engravers.*

Diana are disrobing their goddess for the bath near a stream in a shady grove. Two hunting dogs are on the left.

On panel 8½ in. *h.* by 7 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

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## HOLL (FRANK), R.A.

B. 1845. D. 1888

Frank Holl was a son of Francis Holl, A.R.A., the engraver; he was born at St. James's Terrace, Regents Park, on July 4th, 1845, and was educated at University College School, Gower Street, where he distinguished himself by his ability in drawing.

In 1860 he became a probationer at the Royal Academy Schools, and a student the next term. He won a silver medal and a premium for drawing from the antique, and in 1863 a gold medal and scholarship of £25 for two years, for an historical painting of "Abraham sacrificing Isaac."

In 1864 he first exhibited at the Royal Academy "A Portrait," and "Turned out of Church." In the year 1868 he won the Royal Academy Travelling Studentship with "The Lord gave, and the Lord hath taken away," but he preferred to continue working in England.

For some years he painted sombre and pathetic subjects. One of these, "No Tidings from the Sea," was bought by Her late Majesty Queen Victoria in 1871. But he was principally a portrait painter; one of his earliest successes was a portrait of Cousins, the engraver, which has been engraved. He was elected an Associate of the Royal Academy in 1878, and a full member in 1884.

His strong touch and powerful system of lighting have preserved striking images of many of the great and active men of his day, such as the Duke of Cambridge, the Duke of Cleveland, Earl Spencer, Lord Overstone, Lord Wolseley, Lord Roberts, Sir Henry Rawlinson, Sir George Stephen, Major Graham, John Bright, and many others.

In the full vigour of his power, still painting portraits of the men of his time, he died of overwork on August 4th, 1888.*

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* "Athenæum" for Aug. 4, 1888. "Magazine of Art," 1879.

No. **1535.** *Hush!*

A poor woman in a cottage looks over a rough cradle to quiet her elder child while her sick baby is asleep. Signed, Frank Holl, /77.

On canvas, 1 ft. 1½ in. *h.* by 1 ft. 5½ in. *w.*

Included in the special exhibition of works by Frank Holl, R.A., at the Twentieth Winter Exhibition of the Royal Academy in 1889.

Tate Gift, 1894.

No. **1536.** *Hushed!*

The scene is the same as in No. 1535, but, as the title indicates, the drama is concluded, the mother leans her head upon her hand over the cradle; the elder child looks wonderingly at her despair. Signed, Frank Holl /77.

On canvas, 1 ft. 1½ in. *h.* by 1 ft. 5½ in. *w.*

Included in the special selection from the works of Frank Holl, R.A., at the Twentieth Winter Exhibition of the Royal Academy in 1889.

Tate Gift, 1894.

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## HOLLAND (JAMES).

B. 1800. D. 1870.

James Holland was born at Burslem, in Staffordshire, in 1800. His grandfather, Thomas Holland, was the first manufacturer of a highly-glazed black pottery, at that time largely exported to America, and it is said that young Holland derived his first taste for art from studies of flowers painted on this ware. In 1819 he came to London, where he began his professional career as a flower-painter. Subsequently a love of Thames scenery and shipping induced him to turn his attention to landscape painting.

In 1835 Holland was elected an Associate of the Society of Painters in Water Colours, at whose gallery he afterwards frequently exhibited. The same year he travelled in Italy, and during his stay there painted a large view of the interior of Milan Cathedral, which was exhibited at the Suffolk St. Gallery, as well as a notable picture of the Rialto at Venice, which he sent to the British Institution. In 1837 he was engaged by the proprietor of the "Landscape Annual" to execute, for that magazine, a series of views in Portugal, which were engraved in 1839. On his way back from Lisbon he painted "The Tomb of the Scaligers," at Verona, for Mr. Hollier, who also gave him a commission for a large picture of Greenwich Hospital. This work was eventually

presented by Mrs. Hollier to that institution, where it still remains. Holland afterwards painted other views of the same building for the Earl of Ellesmere, Lord Charles Townsend, and Mr. John Foster, of Liverpool. In 1841 he visited Paris, where he made several drawings which commanded a ready sale. He went to Rotterdam in 1845, and five years later made a tour in Normandy, whence he brought back numerous sketches of architecture, costume, and scenery. In 1851 he went to Geneva, making studies of a similar kind, which he afterwards turned to good account. To the Universal Exhibition, held at Paris in 1855, Holland contributed three works which obtained "honourable mention" from the jury for awards.

In 1857 he re-visited Venice and the Tyrol, and collected materials for pictures afterwards exhibited at the Gallery of the Royal Water Colour Society (where he was now admitted to full membership), and at the London Exhibition of 1862.

He died on the 12th of February, 1870.

### No. **1253.** *View of Hyde Park Corner, looking East.*

Showing the architectural additions and alterations commenced in 1825, from the designs of Decimus Burton, architect.

On the left is the Ionic screen and gateway which form the present entrance to Hyde Park. On the right is the triumphal arch which for many years was a conspicuous feature on the other side of the roadway, but which in 1881–2 was removed and placed at an oblique angle to the south-east of its original site—at the top of Constitution Hill. It will be noted that the sculptured *podium* and terminal *quadriga*, which formed part of the architect's design, though never executed, are introduced in this view by the painter; in their stead the large equestrian statue of the Duke of Wellington, now at Aldershot, long occupied the top of the arch.

On canvas, 1 ft. 9 in. *h.* by 2 ft. 11½ in. *w.*

Painted by the artist for Decimus Burton, the architect of the gateway, and presented by his niece, Miss Emily J. Wood, 1888.

### No. **1809.** *The Grand Canal, Venice.*

A view of the Piazzetta, the Ducal Palace and the tower and domes of St. Mark's from the entrance to the Giudecca Canal, the Dogana with its weathercock of Fortune surmounting the Globe on the left; on the right there is a boat moored to a post with the letters I H on the stern board

On panel 1 ft. 4 in. *h.* by 2 ft. 5 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

## HOOK (James Clarke), R.A.

B. 1819. D. 1907.

James Clarke Hook was born on November 21, 1819, at 27, Northampton Square, Clerkenwell. His family, said to be of mixed Norman and Finnish extraction, originally settled near Wooler, in Northumberland. His father, Judge-Arbitrator Hook, was a merchant in the West African trade. Obliged to live at times in Sierra Leone, he sent his son to a proprietary school in Islington. At fourteen young Hook left with a prize for drawing, and was taken for advice to Constable and afterwards to John Jackson. He drew in the British Museum, was admitted to the Academy Schools, and worked there for three years. He won medals from the Society of Arts, and his first picture, "The Hard Task" (R.A. 1839), gained him commissions for portraits in Dublin. He contributed unsuccessfully to the Westminster Hall competition, but won the gold medal and travelling studentship at the Academy, and went to Italy for three years, with the wife he had married on getting the news of his success. From Florence he sent "Bassanio commenting on the Caskets," to the Academy of 1847, and "Otho IV. at Florence" in the following year. He went on to Venice, but was forced to come home by the Revolution of 1848. He settled at Brompton, won his associateship (1850), by other Italian pictures, and built a house on Campden Hill (Tor Villa, afterwards Mr. Holman Hunt's and Mr. Alfred Hunt's); then went to Abinger in Surrey, and began his real work by the harvest-field picture called "A Few Minutes to Wait before Twelve o'clock" (1853). In 1854 Clovelly was discovered, and from that time begins the series of pictures on the western coasts with which Mr. Hook's name is associated. "Luff, Boy!" in 1859, was the picture that made him famous. In 1860 he was elected R.A. Shortly afterwards he settled at Churt, near Farnham, and built himself the house called Silverbeck. This remained his home to the end, and it was here he died on April 16th, 1907; but painting excursions carried him to Cornwall, the Scilly Isles, to Holland and Norway. His appearance in late years, that of a weather-beaten salt, is well rendered by Millais' portrait. His portrait by himself, painted by invitation for the Uffizi collection, was exhibited at the Royal Academy in 1891.

collection of his pictures was shown at the Old Masters' Exhibition of 1908.

No. **1512.** *Home with the Tide.*

A number of fishing boats are returning to a rocky haven after a night's fishing. The tide is coming in with a fresh breeze. In the middle distance is a group of women preparing the fish for the market, and a woman with a baby wrapped in her shawl is seated in the immediate foreground. Signed with the artist's rebus—

On canvas, 2 ft. 10½ in. *h.* by 4 ft. 6½ in. *w.*

Exhibited at the Royal Academy in 1880.

Tate Gift, 1894.

No. **1513.** *Young Dreams.*

A girl and boy are talking on a cliff top from which is a view across a rocky bay looking out to the open sea beyond. Signed, as in No. 1512, and dated 1887.

On canvas, 3 ft. 5 in. *h.* by 4 ft. 7½ in. *w.*

Exhibited at the Royal Academy in 1887.

Tate Gift, 1894.

No. **1514.** *The Seaweed Raker.*

A fisher girl with a rake in her hand is standing on a sandy and rocky shore looking out to sea. In the middle distance is a low rocky island, under shelter of which lies a group of fishing boats. The open sea is seen beyond. Signed, as in No. 1512, and dated 89.

On canvas, 2 ft. 4½ in. *h.* by 4 ft. ¼ in. *w.*

Exhibited at the Royal Academy in 1889.

Tate Gift, 1894.

No. **1598.** *The Stream.*

"Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage,
And so by many winding nooks he strays,
With willing sport, to the wild ocean."

A thatched farmhouse stands on our right, there is a group of milkmaids attending to some cows, one is coming to drink at

the stream which winds away to the sea. Signed, as in No. 1512, and dated '85.

On canvas, 3 ft. 1½ in. *h.* by 4 ft. 11 in. *w.*
Exhibited at the Royal Academy of Arts in 1885.
Chantrey Purchase, 1885.

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## HOPPNER (JOHN), R.A.

B. 1758. D. 1810.

John Hoppner was born in London in 1758. When young, he was one of the choristers of the Royal Chapel; but he gave up music for painting, and entered as a student in the Royal Academy. He soon became, through the patronage of the Prince of Wales, a very fashionable portrait painter; Sir Thomas Lawrence was for many years his only rival. He was elected an associate in 1793, and a member of the Royal Academy in 1795, and contributed 166 works to its exhibitions. Hoppner died of dropsy in 1810, in the fifty-first year of his age. Sir Thomas Lawrence thus spoke of him in a letter to a friend, shortly after the painter's death:—"You will believe that I sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race these eighteen years."*

### No. **1505.** *Portrait of a Lady.*

A lady in a white dress is drawing in a red-bound sketch-book, and looking to her right; in the distance is a landscape with rolling clouds. A rock and trees form the background to the head.

Canvas, 4 ft. 1¾ in. *h.* by 3 ft. 3½ in. *w.*
Tate Gift, 1894.

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## HOPWOOD (HENRY SILKSTONE).

### No. **1706.** *Industry.*

An old Yorkshire fishwife sits by a window opening mussels, to be used for bait, into an earthenware basin; a boy works on a

* Cunningham; Lives of the most Eminent British Painters &c; Royal Academy Catalogues.

slate at his lessons; a pot hangs over the fire. Signed on the wood bench where the woman sits, H. S. Hopwood, 1894.

Water-colour, 2 ft. 7¼ in. *h.* by 4 ft. 1½ in. *w.*

Exhibited at the Royal Academy in 1894.

Chantrey Purchase, 1894.

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## HORSLEY (JOHN CALLCOTT), R.A.

B. 1817. D. 1903.

John Callcott Horsley was born in London on January 29th 1817. He was the son of William Horsley, the musician. Horsley studied at the Royal Academy Schools, and at the age of nineteen produced the picture "Rent Day at Haddon Hall in the Sixteenth Century," which was praised by Wilkie. "The Pride of the Village," now in this Gallery, was the first picture Horsley exhibited at the Royal Academy. In 1843 his cartoon of "St. Augustine Preaching" gained one of the 200 guinea prizes in the Westminster Hall competition, and in 1844 he obtained a place among the six painters commissioned to execute further designs for the Palace of Westminster. Horsley, with Cope, a fellow competitor, went to Munich to study fresco painting, and afterwards proceeded to Italy to see the works of the early Italian masters. His fresco in the House of Lords, called "The Spirit of Religion," painted in 1845, may be said to be the result of this journey. Another painting in the same medium is to be found in the Poets' Hall of the New Palace, and is entitled, "Satan surprised at the Ear of Eve"; and "Henry V., believing the King dead, assumes the Crown," a large oil painting of 1847, secured Horsley a premium of the third class. Of his easel pieces some of the better known are "Malvolio in the Sun practising to his own Shadow," "Hospitality," and two paintings commissioned by the Prince Consort, "L'Allegro" and "Il Penseroso." For two frescoes painted for the Hall of Somerleyton, Horsley went back to early English history, and represented incidents in the childhood of Alfred the Great. In 1858 he purchased Willesley, at Cranbrook, in Kent, giving his first commission to Mr. Norman Shaw to restore and enlarge the house. Here he painted some of his rustic pieces, such as "Hide and Seek," children playing in Cranbrook Churchyard. He was

elected an Associate of the Royal Academy in 1855, and one year afterwards full Academician. During the eighties Horsley made his energetic protest against the nude in art, but he will always be remembered for the valuable work he did from 1875 to 1890 in connection with the Winter Exhibitions of Old Masters at Burlington House. For a number of years he also filled the office of treasurer to the Royal Academy. He died at his residence in High Row, Kensington, in 1903.

No. **446.** *The Pride of the Village.*

"She never even mentioned her lover's name, but would lay her head on her mother's bosom and weep in silence."
—*Washington Irving's "Sketch Book."*

On wood, 2 ft. 4½ in. *h.* by 2 ft. ½ in. *w.*
Engraved by G. A. Periam.
Exhibited at the Royal Academy in 1839.
Vernon Collection, 1847.

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**HUNT** (ALFRED WILLIAM).

B. 1830. D. 1896.

Alfred William Hunt, M.A., R.W.S., a refined and subtle landscape painter, like his true master, Turner, was born in a town. Andrew Hunt, an artist, of Liverpool, was his father, and Alfred William Hunt was born at Liverpool in the year 1830, and there he first exhibited at the early age of twelve years. Painting and studying his books with equal success, he won an exhibition of forty pounds a year at the Liverpool Collegiate School, and in 1848 gained a scholarship at Corpus Christi College, Oxford; notwithstanding this he continued his painting and drawing, and became a member of the Liverpool Academy in 1850. In 1851 he won the Newdigate Prize for English verse, his subject being "Nineveh," and in 1852 he took his degree with a second class in classics, and became M.A. in 1855. "It was a mere accident," as he gravely said, "that his existence did not become Academic," for he tried for a "Mastership," which, fortunately, he did not obtain; but he did obtain in the year 1857 a Fellowship in his college. In the year 1854 he exhibited at the Royal Academy a view of Wastdale Head, from "Styhead Pass, Cumberland." In 1856, "Summer Eve by Haunted Stream" was at the Portland Gallery, and "Llyn Idwal," which

Wyatt, the Oxford printseller, had been minded to send to the Royal Academy, was hung upon the line, and was much praised by John Ruskin. This decided him for Art, and that same year he became a member of the original Hogarth Club, which was just founded, and was the centre of the Pre-Raphaelite forces. In 1857 he had two pictures and a drawing badly hung at the Royal Academy, and in 1858 his elaborate "Track of an Old-world Glacier," was altogether refused. His works were mostly exhibited at the Society of Painters in Water-colours, of which he was elected an Associate Exhibitor in the year 1862, when he was settled in the city of Durham; he became a full member two years afterwards, 1864. In 1866 he removed to London, taking a house on Campden Hill, Kensington. He continued to work, principally in water-colours, until the year 1870, when he again sent to the Royal Academy; he exhibited nineteen oil pictures there since that date; and five at the New Gallery. He exhibited in all 343 water-colours at the Royal Society of Painters in Water-colours; there was an exhibition of his pictures at the rooms of the Fine Art Society in 1884. He died in the Maytime of 1896 of bronchitis. In the year 1882 he was elected Honorary Fellow of Corpus Christi College, Oxford.*

No. **1703.** *Windsor Castle.*

The Round Tower lit by the rays of the setting sun shows up warm and light against the pearly sky; a pale full moon rises behind Saint George's Chapel. The whole is reflected in the rippling river; the ferry-boat crosses from the opposite landing place. On this side are many rowing boats, some swans, and children playing on the bank. Signed, A W Hunt 1889.

Water-colour, 1 ft. 7 in. *h.* by 2 ft. 5½ in. *w.*
Exhibited at the Royal Society of Painters in Water-colours in 1889.
Tate Gift, 1894.

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**HUNT** (WALTER).

No. **1581.*** *The Dog in the Manger.*

In a large stable or cowhouse two very young calves stand in dismay at seeing a fox-terrier puppy sleeping in their manger. In the foreground is a group of hen and chickens gathered round a

* "Men and Women of the Time," "The Athenæum," May, 1896, "The Magazine of Art," "The Royal Academy Catalogues.

saucer on the floor, and near an open door in the distance is a barrow of turnips and some poultry. Signed, W. HUNT 85.

On canvas, 3 ft. 3 in. *h.* by 5 ft. 5¼ in. *w.*
Exhibited at the Royal Academy in 1885.
Chantrey Purchase, 1885.

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## HUNT (WILLIAM HENRY).

B. 1790. D. 1864.

William Henry Hunt was a still-life and subject painter in water colours. He was born at 8, Old Belton Street (now Endell Street) Long Acre, on March 28th, 1790. He was a sickly child, and amused himself with drawing. When old enough, and, after considerable objection on the part of his father, a tin-plate worker, he was apprenticed to John Varley. He also received much encouragement in his early efforts from Dr. Munro. In 1807 he was admitted as a student of the Royal Academy Schools, having already exhibited there during that year. He first found employment in painting gentlemen's country houses and in teaching. He exhibited at the Water-Colour Society in 1814, but he did not definitely join the Society till 1824, when he was elected an associate, and in 1827 a full member. Thenceforward he contributed regularly to its exhibitions, frequently sending from twenty to thirty drawings in a year. In his early period Hunt painted landscapes, poultry, and vegetables; he then turned to humourous rustic subjects, and in his later years painted fruit and flowers with great detail and fidelity. His figure pieces are full of a quaint humour, especially his country boys and girls. He was deformed, and throughout his life suffered from weak health, on this account he lived much at Hastings, where he obtained many of his rustic subjects. He died at 62, Stanhope Street, Hampstead Road, London, on February 10th, 1864, having exhibited nearly 800 drawings at the Water Colour Society's exhibitions alone. He was a member of the Royal Academy of Amsterdam.

### No. **1970.** *An Old Man's Head.*

A study of an old man's head, he is turned to the right and has long iron grey hair combed back from a high forehead, and a bushy square beard. Signed, W. Hunt.

Water colour, 9½ in. *h.* by 8½ in. *w.*
Bequeathed by Mr. Charles Fraser in 1905.

## No. **1971.** *A Peasant Girl.*

A peasant girl in a long brown cloak is leaning forward on a stone wall. She looks smilingly over her shoulder out of the picture. Signed, W. Hunt, 1838.

Water colour, 1 ft. 3½ in. *h.* by 11½ in. *w.*

Bequeathed by Mr. Charles Fraser in 1905.

## No. **1972.** *Fruit.*

A fruit piece consisting of black and white grapes, purple and yellow plums, red currants, two apricots and a peach piled up together with a bunch of immature cob-nuts on the right. Signed, W. Hunt.

Water colour, 8½ in. *h.* by 10½ in. *w.*

Bequeathed by Mr. Charles Fraser in 1905.

## No. **1973.** *A Water Carrier.*

A boy in a smock frock and a blue Tam-o-shanter is standing with a yoke on his shoulders and wooden buckets of water on the ground on either side.

Water colour, 1 ft. 3 in. *h.* by 10¼ in. *w.*

Bequeathed by Mr. Charles Fraser in 1905.

## No. **1974.** *Apples.*

Two apples of contrasting colours are side by side on a mossy bank, there is a bleached and empty snail shell on the left. Signed, W. Hunt.

Water colour, 5½ in. *h.* by 7½ in. *w.*

Bequeathed by Mr. Charles Fraser in 1905.

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### **HUNT** (WILLIAM HOLMAN), **O.M.**

## No. **2120.** *The Ship.*

"I hear the noise about thy keel,
I hear the bell struck in the night,
I see the cabin window bright,
I see the sailor at the wheel."

Tennyson—*In Memoriam.*

The scene is the deck, at night, of a P. and O. steamer in the

Mediterranean. The sky is deep blue, with stars and a moon in her first quarter. Contrasted with this is a rush of red sparks from the funnel. In the foreground, right, a sailor, with his back to the spectator, stands at the wheel. Beyond him a canvas awning stretches over a boom from side to side. Against the bulwarks to the right a passenger stands holding his cap on with one hand and a field glass in the other. To the left a lady is seated, looking up at the stars; a kitten rubs itself against her skirts. From the "cabin window bright" in the centre a hand passes a key to a lascar who crouches outside. Further away two passengers, a man and woman, are seated amidships. The picture was painted in 1875, when the artist was on his way to Syria, at a time when the old-fashioned steering gear, a wheel at the stern, still persisted. "It was evident that this opportunity of illustrating Tennyson's lines could not be postponed. The artist, therefore, made drawings and night studies of effect, and on his arrival in Syria, with the scene still fresh in his mind, he painted this picture." (Catalogue of exhibition at Leicester Galleries, 1906). Signed with monogram, and dated.

On canvas, 2 ft. 5½ in. *h.* by 3 ft. 1¾ in. *w.*

Bought by subscription from the Painter and presented, as a memorial of the artist's eighty-first birthday, through a Committee of which Lord Carlisle was Chairman, Canon Rawnsley, Hon. Secretary, and the Rev. H. G. Woods, Master of the Temple, Hon. Treasurer.

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## HUNTER (COLIN), A.R.A.

B. 1841. D. 1904.

Colin Hunter was born in Glasgow, on July 16th, 1841. His father was John Hunter, bookseller and postmaster of Helensburgh. He was educated in that town and began painting at twenty years of age, after a four years clerkship. He studied principally from nature. Hunter began to exhibit in London in 1866, his pictures being mostly sea pieces, such as "Trawlers waiting for darkness," 1873, "Salmon Stake Nets," 1874, now in the Sydney Government Collection; "Their only Harvest," 1878, now in the Gallery; "Waiting for the Homeward Bound," 1882, now in the

Adelaide Collection; "Herring Market at Sea," 1884, in the collection of the Manchester Corporation; and "The Rapids of Niagara," 1885. Hunter was elected an Associate of the Royal Academy in 1884, and was also a member of the Royal Scottish Water Colour Society. He died in 1904.*

**No. 1579.** *Their Only Harvest.*

On a rough sea at evening, off a desolate coast, a girl and two men are hooking into a boat their harvest of seaweed for kelp-making. The sun has gone down and the yellow sky is reflected in the swell of the Atlantic rollers. Signed, COLIN HUNTER, 1879.

On canvas, 3 ft. 5½ in. *h.* by 5 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1879.

Chantrey Purchase, 1879.

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**HUNTER** (J. YOUNG).

**No. 1698.** *My Lady's Garden.*

On a lawn, which is divided from a garden behind by a row of espalier fruit trees, a richly-dressed lady is bringing food in a Venetian glass dish for three peacocks, whose brilliant colours are relieved on the green of the grass. The scene is laid in a formal pleasance sheltered by high yew hedges, poplars, and cedars, seen dark against the evening sky. The garden is cut into spirals and curves by geometrical beds, outlined with box-edging. The lady wears a white cap that comes over the ears, a yellow gown, with blue insertions, embroidered in gold, and large sleeves lined with purple velvet.

On canvas, 3 ft. 5 in. *h.* by 5 ft. 11 in. *w.*

Chantrey Purchase, 1899.

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**HURLSTONE** (FREDERICK YEATES).

B. 1800. D. 1869.

Frederick Yeates Hurlstone, President of the Royal Society of British Artists, Suffolk Street, was born in London in 1800. He

* Men and Women of the Time.

entered the Royal Academy Schools in 1820, and obtained the gold medal in 1823 for his "Archangel Michael and Satan contending for the body of Moses." He also studied under Beechey, Lawrence, and Haydon. He exhibited 37 works at the Royal Academy and 19 at the British Institution, but the majority of his pictures appeared at the Suffolk Street Galleries of the Society of British Artists. He was elected a member of that body in 1831, and held the office of President from 1835 until his death, sending 326 works to their exhibitions. The range of his subjects was much enlarged by visits to Italy in 1835, to Spain in 1842 and in 1851–52, and to Morocco in 1854. He gave evidence at the Parliamentary enquiry into the constitution of the Royal Academy in 1835. Amongst his works are "The Enchantress Armida," and the "Peasant Girl of Sorrento," in the Bridgewater Gallery; "The Prisoner of Chillon," in Lord Tankerville's collection; "A Venetian Page," at Grosvenor House, in London; and "Eros," in the Marquis of Lansdowne's collection at Bowood; "The Game of Mora," "Boabdil mourning the fall of Granada," "Columbus asking Arms," "Constance and Arthur," "Monks at the Convent of St. Isidore," "Card-players in a Posada in Andalusia," and "Haidee aroused from her trance." Hurlstone died in 1869.

## No. **1967.** *A Scene from Gil Blas.*

"When dinner was ready, we returned into the canon's chamber, where, while I set the cloth on a table set just by his elbow-chair, the housekeeper tucked a napkin under the old man's chin, and tied it over his shoulders. In a moment after, I brought in a plate of soup that might have been presented to the most celebrated director of Madrid, and two *entrées* which would have stimulated the sensuality of a viceroy, had not Dame Jacintha been sparing of her spices for fear of inflaming the gout of the licentiate. At the sight of these delicate dishes, my old master, whom I believed impotent in all his members, showed me that he had not as yet lost entirely the use of his arms: he helped to disencumber himself of his pillows, and cheerfully prepared himself for eating. Though his hand shook, it did not refuse its service, but went and came with great expedition; in such a manner, however, that it spilt upon the tablecloth and napkin one half of that which was intended for his mouth. I took away the soup when he had done with it, and brought in a roasted partridge, flanked with two quails, which Dame Jacintha carved for him. She took care also to make him drink frequently large draughts of wine, a little diluted, in a large and deep silver cup, which she held to his mouth as if he had been a child of fifteen months. He eat greedily of the *entrées* and did no less honour to the birds. When he had well dined, the devotee untied his napkin, replaced his pillows and cushions, and left him quiet to take his afternoon nap in his chair."

The canon Sedillo has well dined and prepares to take his afternoon nap; to the left stands his housekeeper, Dame Jacintha, with her keys at her girdle, a mantilla over her head, a pomegranate

flower in her hair, and a rich Spanish fan in her hand ; beside her, Inesilla, her niece, is about to remove a plate, upon which is a knife and a piece of pomegranate peel, from the table ; to the right is a large and deep silver cup and a dish of grapes and pomegranates. Behind his patron's chair Gil Blas fingers a book from the library which became his valueless legacy after the licentiate had suffered the attentions of Dr. Sangrado.

On canvas, 3 ft. 8 in. *h.* by 4 ft. 7 in. *w.*

Purchased, in London, from Mr. G. H. Shepherd out of the Lewis Fund in 1905.

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**INCHBOLD** (JOHN WILLIAM).

B. 1830. D. 1888.

John William Inchbold, a landscape painter of some note, was born on the 29th of April, 1830, at Leeds, where his father, Thomas Inchbold, conducted a local newspaper. Young Inchbold was sent at an early age to London, where he received his first training as a draughtsman in the establishment of Messrs. Day & Haghe, the lithographers, and afterwards studied water-colour painting under Louis Haghe. The moorland scenery of Devonshire seems to have especially attracted him, and his first pictures sent to the Suffolk Street Gallery were views of "Sheep's Tor" and the "Dewar Stone" on Dartmoor. The minute and laboured character of Inchbold's work at this time was due to Pre-Raphaelite principles which he shared in common with other young painters of the day. While under this influence he exhibited at the Royal Academy a little work, entitled "The Moorland," which was noticed with much praise by Ruskin. With increased experience Inchbold adopted a freer and less laboured style of painting, and he became particularly successful in the treatment of atmospheric effect. During his career he acquired the art of etching and executed several plates, some of which were published. He was also known as a writer, and in 1877 brought out a volume of poems, entitled "Annus Amoris."

In late years his health became impaired, and while on a visit to his sister at Headingley, near Leeds, he was attacked by heart disease, which terminated his life on the 23rd of January, 1888.

No. **1477.** *The Moorland.* (*Dewar Stone, Dartmoor.*)

On the left of the scene a large rock, overgrown with moss and lichen, lies on a slope of moorland which rises from a deep ravine on the right. In the middle distance a stream winds its way between hills. Beyond lies undulating country. Long lines of purple cloud stretch across the horizon, behind which the sun has just set.

On canvas, 1 ft. 1¾ in. *h.* by 1 ft. 8½ in. *w.*

Bequeathed by Sir J. Russell Reynolds in 1896.

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**JOHN** (WILLIAM GOSCOMBE), **A.R.A.**

No. **1755.** *Boy at Play.*

A boy, balancing himself on his left foot, reaches forward with his right to touch a knuckle-bone standing on end in front of him; he must recover his position behind the line which he toes without putting his extended foot to the ground. Inscribed, W. GOSCOMBE JOHN.

Bronze, 4 ft. 5 in. *h.*, including the 2¼ in. of the "Verdi di Prato" marble base, which is 3 ft. 7½ in. *l.* by 1 ft. 4 in. *w.*

Exhibited at the Royal Academy in 1896.

Chantrey Purchase, 1896.

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**JOHNSON** (CHARLES EDWARD).

No. **1606.** *The Swineherd: Gurth, Son of Beowulph.*

"In the pleasant district of Merry England which is watered by the River Don, there extended in ancient times a large forest, covering the greater part of the beautiful hills and valleys which lie between Sheffield and the pleasant town of Doncaster. The remains of this extensive wood are still to be seen at the noble seats of Wentworth, of Wharncliffe Park, and around Rotherham. Here haunted of yore the fabulous Dragon of Wantley; here were fought many of the most desperate battles during the Civil Wars of the Roses; and here also flourished in ancient times those bands of gallant outlaws whose deeds have been rendered so popular in English song."—*Sir Walter Scott: Ivanhoe.*

The swineherd, Gurth, the son of Beowulph, rests beneath an oak tree in Sherwood Forest, the herd of swine about him. A fallen silver birch lies in the foreground. Signed, C. E. Johnson, 1879.

On canvas, 4 ft. 7½ in. *h.* by 6 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1879.

Chantrey Purchase, 1879.

## JOSEPH (SAMUEL), R.S.A.

D. 1850.

Samuel Joseph was a pupil of Peter Rouw and a student of the Royal Academy, where, in 1815, he obtained a gold medal for a group of "Eve supplicating Forgiveness." He worked in London as a sculptor of busts and medallion portraits, and began to exhibit at the Royal Academy in 1811, when he sent two busts, one being of the son of his master Rouw. In 1823 he settled in Edinburgh for five years and obtained plenty of practice; he was elected a Fellow of the Royal Scottish Academy. At the National Gallery of Scotland, in Edinburgh, there are busts by him of Lord Brougham, Sir David Wilkie, the Rev. Archibald Alison, and Henry Mackenzie. In 1826 he returned to London, and executed by command a bust of George IV. in 1830; his best known statue is that of William Wilberforce in Westminster Abbey. Joseph exhibited at the Royal Academy, for the last time, in 1846. He died in London in 1850.*

### No. 1764. *Sir David Wilkie, R.A.*

Heroic-size marble statue of the painter with a long cloak or plaid thrown over his left shoulder, his right hand holds some drawing implements, his left rests upon a sketching album, the plinth is inscribed, S. JOSEPH. Sculp., 1843.

The figure stands upon a white marble pedestal inscribed—

SIR DAVID WILKIE, R.A., D.C.L.

BORN NOVEMBER XVIII., MDCCLXXXV.

DIED JUNE I., MDCCCXLI.

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*A Life too short for Friendship, not for Fame.*

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On the right of the pedestal is one of the favourite palettes of Sir David Wilkie.

The height of the statue and plinth is 7 ft., the height of the pedestal 3 ft. 8 in.

Presented by a body of Subscribers in 1844.

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* Dictionary of National Biography.

### KEMP-WELCH (Lucy Elizabeth).

No. **1649.** *Colt Hunting in the New Forest.*

Six men on horseback are driving a herd of wild ponies down a glade. The scenery of the New Forest forms the background.

On canvas, 4 ft. 11½ in. *h.* by 9 ft. 11¾ in. *w.*

Exhibited at the Royal Academy in 1897.

Chantrey Purchase, 1897.

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### KENNINGTON (Thomas Benjamin).

No. **1560.** *Orphans.*

Two children in black rags sit in a shabby room. The elder, a girl supports her little brother's head upon her knee; before them is a broken plate with a crust of bread on it. Signed, T. B. KENNINGTON '85.

On canvas, 3 ft. 3½ in. *h.* by 2 ft. 5¾ in. *w.*

Exhibited at the Institute of Painters in Oil Colours in 1886, and at Saint Jude's School, Whitechapel, in 1887.

Tate Gift, 1894.

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### KERR (Charles Henry Malcolm).

B. 1858. D. 1907.

Charles, son of R. M. Kerr, J.P., D.L., LL.D., Judge of the City of London Court, was born in London, January 22, 1858. He was educated at Rugby and Corpus Christi College, Oxford. He studied painting at the Royal Academy Schools and at Julian's in Paris; and exhibited continuously at the Academy from 1884 onwards. His work was chiefly portraits, with occasional landscapes and subject pieces, e.g., "The Outlaw's Grave," "When other Helpers fail," "Sanctuary." His portrait of Commissioner Kerr is in the Corporation Gallery of the Guildhall. He produced also a good deal of black and white work. He was at one time a member of the British Artists', but resigned. He died December 17, 1907

No. **2215.** *Portrait of the Artist.*

Life-size, three-quarter length. The painter, in brown suit, right hand in coat pocket, left holding palette and brushes, faces the spectator, standing sideways to right. The portrait was exhibited at the Academy in 1899, under the title, "Myself."

On canvas, 4 ft. 5 in. *h.* by 2 ft. 11½ in. *w.*

Presented by the Widow of the Artist, 1908.

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## KING (YEEND).

No. **1673.** *Milking Time.*

Across a rustic bridge, carried on stone piers over a stream which occupies the foreground of the picture on the left, is seen the meadow-land of an open undulating country, in which a man is driving a herd of cows towards the bridge. In the immediate foreground stands a country girl, who is waiting with a milking-pail and stool for the cows. The cart-shed and buildings of a mill occupy the right of the picture, and nearer to the foreground is an old pear tree, under which is a group of ducks. Among the trees in the middle distance are seen the gable and chimney of a farmhouse. Signed, YEEND KING.

On canvas, 3 ft. 11½ in. *h.* by 5 ft. 11½ in. *w.*

Etched by Willie Heydemann.

Exhibited at the Royal Academy in 1898.

Chantrey Purchase, 1898.

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## KNIGHT (CHARLES PARSONS).

B. 1829. D. 1897.

Charles Parsons Knight was the fifth son of the Rev. Canon Knight, Rector of Saint Michael's, Bristol, and was born in that city on February 15th, 1829. He was educated by his father, a man of much taste and scholarship, and a friend of the artists and literary men of Bristol.

As a boy Charles Knight loved and drew the shipping of the old Port of Bristol; he entered Messrs. Green's service as a midshipman

but after one voyage to Calcutta and back he gave up the profession; this experience strengthened his love of the sea as a subject for art; he pursued his studies under no regular master, but drew and painted in the life school of the Bristol Academy. He first exhibited in London, at the Suffolk Street Galleries, in 1853, a picture called "The Mumbles Head, Glamorganshire." His first contribution to the Royal Academy was "Durham from the North," in 1857. This was succeeded by "A Bit of Riverside," in 1858. "The Stone Walls of Old England—Speeton Cliffs, Yorkshire," in 1861, was one of his best works. Altogether he exhibited some 110 pictures in London, mostly views of the coast, noted for the drawing of waves, rigging, and hulls of ships, and for the study of cloud and light effects. He died on the 22nd of January, 1897, in his sixty-eighth year.*

No. **1655.** *The Kyles of Bute.*

On the calm waters of a narrow sea-loch a cutter-yacht is sailing under a rocky and mountainous coast. The setting sun catches on the sails of the yacht and illumines the mountains and bright clouds behind. Signed, 1893.

On canvas, 2 ft. ½ in. *h.* by 3 ft. 7½ in. *w.*

Presented by Miss A. F. C. Knight, in 1898.

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**KNIGHT** (JOSEPH).

No. **1622.** *A Tidal River.*

On the sedgy ground by a broad river are three men who have landed from a punt which lies in a backwater in the foreground. On the further side of the river stretches a wide expanse of flat pasture-land dotted with sheep, and bounded in the distance by low hills and trees. The grey sky and subdued light give the impression of a quiet evening. Signed, J. Knight, 1877.

On canvas, 2 ft. 9½ in. *h.* by 4 ft. 1½ in. *w.*

Exhibited at the Royal Academy in 1877.

Chantrey Purchase, 1877.

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* Athenæum, January 30th, 1897. Catalogue of the special Exhibition Mr. Knight's pictures, held at the Bristol Academy, in 1897.

## KNIGHT (JOHN PRESCOTT), R.A.

B. 1803. D. 1881.

John Prescott Knight was born at Stafford in 1803. He was the son of Edmund Knight, the comedian, who placed him as clerk with a West Indian merchant; owing to his master's failure, he was left without occupation, and so he amused himself for some time in copying designs by Sir Benjamin West, P.R.A. In this he succeeded so well that his father allowed him to become a pupil of Sass and of George Clint, and, in 1823, a student of the Royal Academy Schools. His first picture was sent to the Royal Academy in 1824, and was followed by portraits of Alfred Bunn, Miss Chester, Mrs. Terry, Sir Walter Scott, Mr. Glover, and his father Edward Knight, the comedian. The artist exhibited at the British Institution, in 1828, a picture called "List, ye Landsmen all, to me!" and afterwards "The Whist Party," "Auld Robin Gray," and "The Smugglers Alarmed," but his principal work was portrait-painting. He was elected an Associate of the Royal Academy in 1836 and a Royal Academician in 1844. He was also Professor of Perspective at that institution, and, from 1848 to 1873, Secretary. His best known work is "The Waterloo Banquet," in the possession of the Duke of Wellington. He died, in London, in 1881.*

### No. 1498. *Sacking a Church in the Time of John Knox.*

"John Knox endeavouring to restrain the violence of the people, who, excited by his eloquence against the Church of Rome, destroyed the altar, missals, images of saints, &c., at Perth, 1559.

"The day after the memorable meeting at Stirling, Knox preached in Perth, with his usual vehemence, against the mass, idolatrous worship and adoration of saints and images, when a priest, proceeding to celebrate mass, and anxious to counteract the effect of the discourse, drew the attention of the bystanders to the altar. This excited some expressions of ridicule from a boy, for which the priest imprudently struck him. The boy retaliated by throwing a stone, and damaged the picture above the altar, which aroused the iconoclastic fury of the people, who had taken part with the boy, and they destroyed the pictures, images, missals, and all the symbols of the Romish worship. Their zeal was so furious that Knox, although assisted by the civil authorities, in vain exerted himself to stop the ravages of what he termed the *rascal multitude*."

Signed, J. P. Knight, R.A., 1843.

On canvas, 4 ft. 9½ in. *h.* by 6 ft. 5 in. *w.*

Exhibited at the Royal Academy in 1843.

Presented by Colonel Knight Prescott, 1896.

* Bryan's Dictionary of Painters and Engravers and the Royal Academy Exhibition Catalogues.

## LANCASTER (R. HUME).

D. 1850.

R. Hume Lancaster was a painter of marine subjects and coast scenery. The date of his birth seems to be unrecorded. He was a member of the Society of British Artists, and a frequent exhibitor at the Royal Academy from 1836 to 1849. He died at Erith, in Kent, in 1850.

### No. 1428. *A View at Southampton.*

Taken from the shore and looking towards the harbour. A portion of the old quay, on which roughly-hewn stones lie ready for masonry, forms the foreground of the picture. Beyond, to the right, is a group of buildings, among which the ancient *Maison Dieu*, or God's House, a castellated structure with deeply-splayed windows, and the apparently still older "South Gate," are conspicuous. In the distance, towards the left, boats are moored and numerous vessels lie at anchor. Above, a summer sky across which clouds are drifting.

On canvas, 2 ft. 10½ in. *h.* by 4 ft. 5½ in. *w.*

Signed,

R H Lancaster 1817

Purchased out of the interest of the Lewis Fund from Messrs. P. and D. Colnaghi in 1894.

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## LANCE (GEORGE).

B. 1802. D. 1864.

George Lance, a painter of fruit, flower, and still-life pieces, was born in 1802 at Little Easton, near Dunmow, in Essex, and acquired the practice of his art in the studio of Haydon, the historical painter. Lance's pictures became well known through the exhibitions of the British Institution and the Royal Academy.

His first picture, exhibited at the Academy in 1828, was illustrated and described by a couple of lines from "Hudibras":—

> "Goose, rabbit, pheasant, pigeons, all
> With good brown jug for beer—not small."

Though a fruit and flower painter chiefly, Lance varied his subjects, and he generally gave his pictures quaint titles, but little descriptive of them in their absence: as "The Brothers," 1837; "May I have this?" 1840; "The Ballad," 1841; "The Microscope," 1842; "Preparations for a Banquet," 1846; and "Red Cap," in this Collection. He contributed thirty-eight works to the Academy exhibitions from 1828 to 1862. Some few were of a more ambitious character than usual, as "Captain Rolando showing to Gil Blas the Treasures of the Cave," 1839; "The Village Coquette," 1843; and "The Maréchal Duc de Biron, &c.," 1845, his principal figure piece.

He died June 18th, 1864, at Sunnyside, near Birkenhead, the residence of his son, whither he had gone for the benefit of his declining health.*

No. **441.** *A Basket of Fruit, Pineapple, and Bird's Nest.*

On wood, 1 ft. 6¼ in. *h.* by 1 ft. 8¼ in. *w.*
Exhibited at the British Institution in 1834.
Vernon Collection.

No. **442.** *Red Cap.*

Through an arched opening a monkey with a red cap on his head is seen grouped with a basket of vegetables, a large cabbage, and a wild duck.

On wood, 1 ft. 5 in. *h.* by 1 ft. 7 in. *w.*
Engraved by W. Taylor.
Exhibited at the British Institution in 1847.
Vernon Collection, 1847.

No. **443.** *Fruit-piece.*

A large composition of fruit of various kind, in which a melon, a pineapple, and some bunches of green and purple grapes are conspicuous features.

On canvas, 2 ft. 4 in. *h.* by 3 ft. *w.*
Engraved by C. H. Jeens.
Exhibited at the British Institution in 1848.
Vernon Collection, 1847.

* A biographical sketch of Lance, written from material supplied by himself has published in the *Art Journal* in 1857.

**No. 1184.** *A Fruit-piece.*

Some grapes, peaches, nectarines, filberts and other fruit are grouped on matting on a kitchen table.

On canvas, 1 ft. 1½ in. *h.* by 1 ft. 5½ in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

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## LANDSEER (Sir Edwin Henry), R.A.

B. 1802. D. 1873.

Edwin Henry Landseer was the third son of John Landseer the engraver, and was born at 83 Queen Anne Street East, now 33 Foley Street, London, on the 7th of March 1802. He was educated in art by his father, before he became a student of the Royal Academy, and he received also some instruction from Haydon, the historical painter. Edwin Landseer displayed his great ability while still very young, having obtained a medal from the Society of Arts at the early age of 13, for a drawing of a large Alpine mastiff, of which there is an etching by his brother Thomas. But he first attracted general notice by pictures exhibited at the Gallery of the Society of Artists, in Spring Gardens. His name appears in the Royal Academy Catalogues for the first time in 1815, in his 16th year, when he exhibited the "Portrait of a Dog." In 1820 he sent to the British Institution his large picture of "Alpine Mastiffs reanimating a Distressed Traveller"; and in 1822 he obtained from the same institution the premium of £150, for his picture of "The Larder invaded." These works attracted great notice, and established for the painter an unrivalled reputation in his own department of art; this was more than maintained by the long series of pictures which followed them, on the walls of the Royal Academy, and at the British Institution. Besides his pictures of animals, he painted several portraits. In 1826 he exhibited at the Royal Academy "The Hunting of Chevy Chase," and was in that year made an Associate of the Academy. In 1829 appeared the "Illicit Whisky Still in the Highlands." He was elected an Academician in the following year. In 1850 he received the honour of knighthood from Queen Victoria. From 1815 to 1873 inclusive, Sir Edwin exhibited at the Academy 179 pictures, in 51 years, having

ailed to contribute on seven occasions only during that long interval of 57 years. He was likewise a frequent exhibitor at the British Institution, but often exhibited there works already shown at the Royal Academy. Besides those above named, the following are some of Sir Edwin Landseer's more celebrated works:

Exhibited at the Royal Academy—Hawking, in 1832; A Jack in Office, 1833; Bolton Abbey, 1834: The Old Shepherd's Chief Mourner, 1837; There's life in the Old Dog yet, 1838; Van Amburg and his Animals, 1839; Laying Down the Law, 1840; Otter and Salmon, 1842; The Otter Speared, and Shoeing, in 1844; The Shepherd's Prayer, 1845; Time of Peace, and Time of War, and Stag at Bay, in 1846; "Sketch of my Father," and Alexander and Diogenes, 1848; A Dialogue at Waterloo, 1850; Titania and Bottom, 1851; Night, and Morning, 1853; Uncle Tom and his Wife for Sale, 1857; The Maid and the Magpie, 1858; The Shrew Tamed, 1861; The Connoisseurs (containing his own portrait, engraved by S. Cousins, R.A.), 1865; Her Majesty at Osborne, 1867; and the Swanery Invaded by Sea Eagles, 1869.

At the British Institution—The Cat's Paw, 1824; Highland Music, 1830; Low-Life, High-Life, 1831; The Sleeping Bloodhound, 1835; and Dignity and Impudence, 1839.

Many of the above works have been engraved by his brother, Thomas Landseer, A.R.A., by S. Cousins, R.A., and others. The engravings already made after his works exceed in number 300; and he himself etched several of his own compositions. Sir Edwin was awarded the large gold medal at the Paris Universal Exhibition of 1855, and the medal for Fine Arts at the Vienna Exhibition of 1873. He died at his house in St. John's Wood, on the 1st of October, 1873, and received the honour of a public funeral in St. Paul's Cathedral.

## No. **410.** *Low Life—High Life.*

In these companion pictures, two dogs, a bulldog and a staghound, are contrasted. To each are given accessories characteristic of their respective class.

On wood, 18 in. *h.* by 13½ in. *w.* each picture.
Engraved by R. Lane, A.R.A.; and by H. S. Beckwith.
Exhibited at the British Institution in 1831.
Vernon Collection, 1847.

## No. **411.** *Highland Music.*

An old Highland piper appears to have interrupted the frugal meal of a group of five hungry dogs by a sudden blast of his "bagpipes." The variety of effect of the "Highland music" on the different dogs is very striking.

On wood, 1 ft. 6½ in. *h.* by 1 ft. 11½ in. *w.*
Engraved by H. S. Beckwith.
Exhibited at the British Institution in 1830.
Vernon Collection, 1847.

## No. **412.** *The Hunted Stag.*

A stag who has crossed a lake is being worried by two hounds, who are carried with him by the rush of the waters down a rocky torrent. Inevitable death is forcibly pictured in the head of the stag.

On wood, 2 ft. 3½ in. *h.* by 2 ft. 11½ in. *w.*
Engraved by Thomas Landseer ; and by J. Cousen.
Exhibited at the Royal Academy in 1833.
Vernon Collection, 1847.

## No. **413.** *Peace.*

The picture represents a peaceful scene on the English coast with Dover harbour in the distance ; goats and sheep are browsing in the sun on the cliffs, and a lamb lies with its head resting in the muzzle of a dismounted gun ; the cheerful faces of three bare-headed children complete the sense of peace and security conveyed by the whole scene.

On canvas, 2 ft. 10 in. *h.* by 4 ft. 4 in. *w.*
Engraved by T. L. Atkinson ; and by J. Cousen and L. Stocks, A.R.A.
Exhibited at the Royal Academy in 1846.
Vernon Collection, 1847.

## No. **414.** *War.*

A dying and a dead war-horse, with their fallen riders lying, amidst the burning ruins of a cottage, present a dramatic picture of the horrors of war.

On canvas, 2 ft. 10 in. *h.* by 4 ft. 4 in. *w.*
Engraved by T. L. Atkinson ; and by L. Stocks, A.R.A.
Exhibited at the Royal Academy in 1846.
Vernon Collection, 1847.

No. **607.** *Highland Dogs.*

A group of five dogs; sketch for a vignette.

On copper, 16½ in. *h.* by 21 in. *w.*

Engraved as the frontispiece of Mr. Scrope's work on deer-stalking, in 1839.

Bequeathed by Mr. Jacob Bell in 1859.

No. **608.** *Alexander and Diogenes.*

A group of dogs, illustrating the story told by Plutarch, who relates that Alexander visited him when in his tub, and said to him, "I am Alexander the Great"; "And I am Diogenes the Cynic," replied the philosopher. "What can I do for you?" said the king. "Stand out of the sunshine," said the cynic. Alexander, struck with the remark, to reprove those of his courtiers who were ridiculing the uncouth rudeness of the Greek philosopher, said, "If I were not Alexander I would wish to be Diogenes."

On canvas, 3 ft. 7½ in. *h.* by 4 ft. 8 in. *w.*

Engraved by Thomas Landseer.

Exhibited at the Royal Academy in 1848.

Bequeathed by Mr. Jacob Bell in 1859.

No. **609.** "*The Maid and the Magpie.*"

This is from the popular tale so called. A pretty milkmaid has seated herself in a shed by a cow to milk it, but appears to be more intent upon what a young man behind her is saying to her than her ostensible business, and she does not observe that the magpie has seized and is about to carry off a silver spoon placed in one of two wooden shoes by her side; thus accomplishing the innocent theft that caused her so much misery.

On canvas, 5 ft. 8½ in. *h.* by 4 ft. 11½ in. *w.*

Engraved by Samuel Cousins, R.A.

Exhibited at the Royal Academy in 1858.

Bequeathed by Mr. Jacob Bell in 1859.

No. **1226.** "*A Distinguished Member of the Humane Society.*"

The picture bearing this title is the life-size portrait of a large Newfoundland dog, seated at the end of a stone jetty with its forepaws overhanging the water.

This dog, named "Paul Pry," was bred by Mr. Philip Bacon, who gave it when a puppy to his cousin, Mrs. Newman Smith. Sir Edwin (then Mr.) Landseer noticed the dog carrying a basket of flowers, and struck with the beauty of the animal, asked permission to paint it.

On canvas, 3 ft. 6½ in. *h.* by 4 ft. 7 in. *w.*

Engraved by Thomas Landseer, and, on a small scale, by C. G. Lewis. Also etched by F. P. Becker. The head was engraved by H. T. Ryal, as a separate plate, under the title of "My Dog."

Exhibited at the Royal Academy, 1838.

Exhibited at Leeds in 1868.

Bequeathed by Mr. Newman Smith, 1887.

## No. **1532.** *A Scene at Abbotsford.*

Two dogs in a baronial hall are resting upon the hide of a fine stag. The old black and white dog, with hanging tongue and blood-shot eye, belonged to Sir Walter Scott, and was called "Maida," the other was a deerhound of the artist's. On a red cushion to the left is a casque.

Painted in the year 1829. Presented by the Duke of Bedford to the Right Hon. W. P. Adam, M.P.

On panel, 1 ft. 5½ in. *h.* by 1 ft. 11½ in. *w.*

Engraved for "The Keepsake," 1829.

Tate Gift, 1894.

## No. **1533.** *Uncle Tom and his Wife for Sale.*

Two pugs, chained together and to a green door, are offered for sale upon a doorstep; a brick wall forms the background.

On canvas, 2 ft. 3¾ in. *h.* by 2 ft. 11½ in. *w.*

Engraved by Thomas Landseer and by Charles Mottram.

Exhibited at the Royal Academy in 1857, and lent by J. C. Harter, Esq., to the Royal Jubilee Exhibition held at Manchester in 1887.

Tate Gift, 1894.

## No. **1787.** *A Donkey and Foal.*

A boy tries to ride a hobbled donkey, her foal stands at her head surprised at this behaviour, and a broken-haired terrier barks

at her heels ; the landscape is like Hampstead Heath. Signed, 1822, E. L.

On panel 9¾ in. *h.* by 1 ft. 1½ in. *w.*

Exhibited at the National Exhibition of Works of Art, Leeds, in 1868.

Bequeathed by Mr. Henry Vaughan in 1900.

*John Landseer.*

The old engraver, with long white hair is looking at a large book which he holds in both his hands.

On canvas, 2 ft. 11½ in. *h.* by 2 ft. 3½ in *w.*

Lent by Mr. Edwin L. Mackenzie.

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**SIR EDWIN HENRY LANDSEER** and **SIR JOHN EVERETT MILLAIS.**

No. **1503.** *Equestrian Portrait.*

A lady is riding on a white horse through an archway into a courtyard ; she is dressed in a green velvet riding habit, slashed and puffed in the fashion of the time of Charles II , her tan gauntlets are lined with red, and there is a red feather in her wide grey hat, repeating the bright red of the saddle-cloth ; on her left stands a page in an old-gold velvet suit with light blue points and bows, and with a ribbon of the same round his black hat, which he holds in both his hands.

Sir Edwin Landseer painted the horse and its accoutrements, intending it for an equestrian portrait of Queen Victoria, but this was never carried out, and ultimately the picture was sent to Sir John Millais, who painted his daughter in this old riding-costume, together with the page, the dog, and the background, and called the picture "Nell Gwynne." It is also sometimes known as 'Diana Vernon."

For signature it has the letters E. L. and the monogram of Sir John Everett Millais, with the date, 1882, when it was completed.

On canvas, 10 ft. 5¼ in. *h.* by 7 ft. 7 in. *w.*

Presented by an Anonymous Donor, 1897.

*See* No. 1788, under LEE (F. R.).

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## LANE (THEODORE).

B. 1800. D. 1828.

Theodore Lane, a subject painter, was born at Isleworth in 1800. He originally studied engraving, which he early quitted for portrait painting, exhibiting at the Royal Academy from 1816. His forte, however, was in humorous subjects, and he was attaining some position when his death occurred in 1828 through falling through a skylight in Gray's Inn Road, London. His best works are: "The Christmas Present," exhibited at the Royal Academy in 1827; "The Gouty Angler," exhibited in 1828; and "Disturbed by the Nightmare," exhibited in the same year.

### No. **440.** *The Gouty Angler.*

An enthusiast, kept from the river banks by an attack of gout, is angling at home in a tub. Around him is strewn his fishing tackle, and on a table at his right hand, a bottle of medicine.

On wood, 1 ft. 4 in. *h.* by 1 ft. 10 in. *w.*

Exhibited at the Royal Academy in 1828.

Vernon Collection.

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## LANTÉRI (EDOUARD).

### No. **1905.** *Paysan.*

A bust in bronze of an old French peasant. The head is stooping and is turned to the left.

Bronze, 1 ft. 9 in. *h.*

Presented by the Pupils of Professor Lantéri, 1902.

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## LA THANGUE (HENRY HERBERT), A.R.A.

### No. **1605.** *The Man with the Scythe.*

A mower with a white smock thrown over his shoulder, as he passes the gate of a cottage garden glances towards a sick who has fallen back against a white pillow in an arm-chair, in the open air in front of the cottage. The mother

lilac gown, and holding something in her apron, grasps the arm of the chair and looks anxiously at her child. Signed,

H. H. La Thangue.

On canvas, 5 ft. 5 in. *h.* by 5 ft. 4½ in. *w.*

Exhibited at the Royal Academy in 1896.

Chantrey Purchase, 1896.

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## LAWSON (Cecil Gordon).

B. 1851. D. 1882.

Cecil Gordon Lawson, the youngest son of William Lawson, of Edinburgh, a portrait painter, was born near Wellington, in Shropshire, on the 3rd of December 1851. His childhood and youth were spent in London. Having shown an early taste for art, he studied its technicalities under his father's guidance, and while still a boy devoted himself to landscape painting. In 1870 he exhibited his first picture at the Royal Academy, viz., a view in "Cheyne Walk, Chelsea," which was followed by the "River in Rain" and "A Summer Evening," in 1871; "A Lament," in 1872; and "A Pastoral in the Vale of Miefod, N. Wales," in 1873. In 1876 his "Hop Gardens of England," also contributed to the Royal Academy, attracted considerable notice, and till his death his name appears yearly in the Royal Academy catalogue.

Meanwhile the Grosvenor Gallery had been opened, and at its second exhibition of works by living artists, (1878), appeared, in addition to two smaller pictures, a large and impressive landscape by Cecil Lawson, entitled "In the Minister's Garden," which the painter described as a tribute to the memory of Oliver Goldsmith. The materials for this composition were derived from studies made on a little hillside in the neighbourhood of Sandhurst. From this period up to the date of his early death he contributed frequently to the Grosvenor Gallery, viz., "A Morning Mist," "The Morning after" (sunrise after a storm), with five other pictures, in 1879; "The August Moon" (described below) and "The Voice of the Cuckoo" (a landscape with figures on a large scale), in 1880; "The Valley of Desolation," a view at "Wharfedale, Yorkshire," and "The Wet Moon, Old Battersea," in 1881; "The

Storm-cloud, West Lynn, N. Devon," in 1882. Lawson married, in 1879, Constance, daughter of J. Birnie Philip, the sculptor, and after his marriage lived for some time at Haslemere in Surrey. A few years later his health began to decline, and under medical advice he went to the south of France for awhile, but unfortunately returned no stronger. He died in London on the 10th of June 1882, aged thirty-one.

### No. **1142.** *The August Moon.*

The picture represents an extensive view in the outskirts of a forest, overlooking a marshy valley or meadows which appear to have been recently flooded, with wooded hills in the distance. A full moon has just risen from the horizon. Scotch fir trees and felled timber occupy the foreground. This picture was painted at Blackdown, in the neighbourhood of Haslemere, Surrey.

On canvas, 5 ft. 5¾ in. *h.* by 9 ft. 11 in. *w.*

Presented by Mrs. Cecil G. Lawson, in fulfilment of her husband's wish, in 1883.

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## **LEADER** (Benjamin Williams), **R.A.**

### No. **1540.** *The Valley of the Llugwy.*

The river flows towards the foreground from misty hills; a group of silver-birch trees and rocks to our right break the light of the sun, and cast a shade where a girl and boy sit with their dog looking after the sheep. Signed, B. W. LEADER 1883.

On canvas, 3 ft. 11 in. *h.* by 6 ft. 7 in. *w.*

Tate Gift, 1894.

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## **LEE** (Frederick Richard), **R.A.**

B. 1799. D. 1879.

Frederick Richard Lee was born at Barnstaple in Devonshire in 1799. He entered the army at a very youthful age, and served during one campaign in the Netherlands, but in consequence of delicate health he subsequently left the service and adopted art as a profession. He became a student of the Royal

Academy in 1818, and sent some of his earliest works to the British Institution. The first picture which he exhibited at the Royal Academy was in 1824, and is described in the catalogue for that year as "A Cottage from Nature." After an interval of three years he again became an exhibitor, and for some time regularly contributed landscapes or studies of game to the Royal Academy, of which he was elected an Associate in 1834, and full member in 1838. Later in life Lee became associated with Sidney Cooper, the well known cattle-painter, in the production of joint works, of which the first examples, "A Summer Morning" and a "View above the Slate Quarries on the River Ogweir, N. Wales," were exhibited at the Royal Academy in 1848. This artistic partnership extended over many years. Lee painted chiefly British landscape, but occasionally foreign subjects, for instance the "Bay of Biscay," 1857, "The Signal Station, Gibraltar," and "Gibraltar from the sand-banks," both exhibited in 1861. Some of his most notable works are (or were) in the collections of the Marquis of Breadalbane, the late Lord Lansdowne, Lord Spencer, and Sir T. Baring. The last picture which he exhibited, "The Land's End and Longships Lighthouse," was in 1872. He died at the Cape of Good Hope on the 4th of June, 1879.

No. **620.** *A River Scene.*

A broad river, with cattle on the banks; the whole scene is bathed in a yellow evening light The cattle are by T. S. COOPER, R.A.

On canvas, 4 ft. 1½ in. *h.* by 5 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1855.

Bequeathed by Mr. Jacob Bell in 1859.

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**LEE** (FREDERICK R.), **R.A.** B. 1799. D. 1879, and **LANDSEER** (SIR EDWIN), **R.A.** B. 1802. D. 1873.

No. **1788.** *A Landscape with Figures.*

In the Highlands, a mountain on the right, a farm in the middle distance on the left, and a river in the foreground; a huntsman

leading a white Shetland pony with a dead stag slung on his back crosses the ford. The landscape is by Lee and the figure and animals by Landseer. Signed, F. R. Lee, 1830.

On canvas, 1 ft. 2¾ in. *h.* by 1 ft. 7 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

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## LEGROS (Alphonse).

### No. 1501. *Femmes en prière.*

Seven French peasant women in white head-dresses are kneeling before an altar in a dark church; the youngest of them holds a lighted candle. They are dressed in sombre colours, blue, grey, and brown, with dark cloaks. Their hands are either joined in prayer, telling beads, or turning the leaves of a book of devotion. Signed, A. Legros, 1888.

On canvas, 4 ft. 3 in. *h.* by 5 ft. 8 in. *w.*

Painted at University College, London, where the artist was Slade Professor of Fine Arts, and exhibited at the first exhibition held at the New Gallery in Regent Street in 1888.

Presented by a Body of Subscribers in 1897.

### No. 2117. *Portrait of Mr. John Gray.*

Life size head in profile to left; collar of shirt and coat just indicated, the rest of the grey-tinted canvas being left untouched. Mr. John Gray was the donor of a Museum and Art School to the town of Aberdeen. At the time this project was taking shape, October, 1883, Mr. Legros, at that time Slade Professor in London, was on a visit to his friend M. Camille des Clayes, and was induced to give a demonstration of painting in a public hall such as he was in the habit of giving to his pupils at the Slade School. This portrait-study was the result, and was painted in the space of an hour and a quarter. (*See* the "Aberdeen Free Press" of Oct. 15, 1883.)

Signed, "A. Legros, 1883."

On canvas, 2 ft. ½ in. *h.* by 1 ft. 5½ in. *w.*

Presented by His Honour Judge Evans in 1907.

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## LEIGHTON (LORD), P.R.A.

B. 1830. D. 1896.

Frederic Leighton was born on the 3rd of December, 1830, at Scarborough, in Yorkshire; his father, a physician, was a man of great cultivation. His grandfather, Sir James Leighton, was Physician at the Court of Saint Petersburg. Frederic Leighton spent much of his boyhood under the eye and care of his father, who himself taught him anatomy, Greek and Latin. His family lived abroad on account of Mrs. Leighton's health; so when quite young he visited Italy, Germany and France, and became acquainted with the most eminent men in the arts at Rome, Frankfort and Paris. He made good use of his time and opportunities, and especially made himself perfect in the languages. He studied drawing at ten years of age under Signor Meli of Rome, but it was at Florence that his future career was finally decided upon. He was then allowed to study at the Accademia delle Belle Arte, under Benzuoli and Servolini, and to attend the anatomy classes at the Hospital of Santa Maria Nuova, under Zanetti. He further studied in Paris during the year 1849; copied Titian and Correggio in the Louvre and drew diligently in the life school. At Frankfort he painted his first oil-painting of "Giotto found by Cimabue among the Sheep," and from 1850, for more than two years, he worked under Steinle; and, as he himself has said, "obeyed that master so diligently that I am, in effect, his pupil in the fullest sense of the term." Under his influence he worked at Rome in 1853, where he made life-long friends of Robert Browning and some of the younger spirits of the age, Giovanni Costa, James Knowles, George Mason, whose work in England he so much encouraged afterwards, and Edward Poynter, whom he allowed to work in his studio almost as a pupil, and who found the counsel he then received a source of encouragement and assistance all through life. It was at this time that Thackeray saw him, and wrote of him to the young Millais, saying, "Here is a versatile young dog, who will run you close for the Presidentship one of these days." During these years he painted "Tybalt and Romeo," "The Death of Brunelleschi," a fine cartoon of the "Pest in Florence according to Boccacio," and "The Reconciliation of the Montagues and the Capulets," which was exhibited in Paris in 1855, and is now in America.

This same year, 1855, the twenty-fifth of his age, Frederic

Leighton brought from Rome, where he had painted it, and exhibited at the Royal Academy in London his picture of "Cimabue's Madonna Carried in Procession through the Streets of Florence." This work had the honour of being the first subject picture, not previously commissioned, bought by Queen Victoria. In front of the picture and crowned with laurel, walks Cimabue himself, with his pupil Giotto behind it Arnolfo di Lupo, Gaddo Gaddi, Andrea Tafi, Niccola Pisano, Buffalmaco and Simone Memmi; from a corner Dante watches the procession. The principal works executed during Leighton's ensuing residence in the Rue Pigalle, Paris, were "The Triumph of Music," "Orpheus Redeeming Eurydice," exhibited in London in 1856, and "The Feigned Death of Juliet," exhibited in London in 1858.

As a member of the original Hogarth Club, Leighton knew the Pre-Raphaelite Brotherhood. His famous "Lemon Tree" drawing was first seen in the Club Rooms, Waterloo Place; it was done, with many other studies from nature, during the spring of 1859, on the Island of Capri. In the year 1860, he settled in London, at No. 2, Orme Square, and painted "The Odalisque," engraved by Lumb Stocks, R.A., "The Star of Bethlehem" and "Sisters," exhibited in 1862, "Girl Feeding Peacocks" and "Jezebel and Ahab," exhibited in 1863. His black and white drawings for the wood engraver are not enough known, such as the cuts in Dalziel's Bible, "Cain" and the two "Sampsons." Other examples are the illustrations to "A Week in a French Country House," "Romola," and "The Great God Pan," done for the poem by Mrs. Browning and published in the *Cornhill Magazine*. He was elected an Associate of the Royal Academy in the year 1864, and exhibited "Orpheus and Eurydice" and "Golden Hours" that year, "David" and "Helen of Troy," in 1865, "Syracusan Brides leading Wild Beasts in Procession to the Temple of Diana" in 1866. To this year also belong the mural painting in 'spirit fresco,' to the memory of Mrs. Pepys Cockerell, in Lyndhurst Church; the subject is "The Parable of the Wise and Foolish Virgins," and this was for the most part the work of his spare Saturday afternoons during that summer. This year, too, George Aitchison, R.A., the architect, completed the well-known house, No. 2, Holland Park Road, where Frederic Leighton lived during thirty years; travelling from time to time, to Spain in 1866, and to Egypt 1868. He frequently visited Italy. Living,

however, in the same land as the Elgin Marbles, the spell of Greek art fell more and more over him. Shakespeare and Vasari, the inspirers of his early work, were replaced by Homer and the Greek Dramatists.

He was elected a full member of the Royal Academy in 1868. His Diploma picture, "Saint Jerome in the Desert," may be seen at Burlington House. "Dædalus and Icarus" and "Electra at the Tomb of Agamemnon," are both of this time. In 1872 appeared "The Summer Moon," two Greek girls sleeping in a round niche. "The Industrial Arts of War and of Peace," decorations for South Kensington Museum, are of 1872 and 1873. "The Antique Juggling Girl" and "Clytemnestra Watching on the Battlements of Argos for the return of Agamemnon," of 1874, also belong to these busy years, which culminated in the triumph of "Daphnephoria," his largest processional picture.

In November, 1879 he was elected President of the Royal Academy and shortly afterwards he was knighted, as Sir Frederic Leighton, a name dear to all artists, upon whom his sympathy was ever freely bestowed, no matter to what school or movement they belonged. His gifts were lavished in the service of the Royal Academy. "Love to the Academy!' are his latest recorded words. In all he exhibited some 250 works in London. His own portrait with the Elgin marbles for a background was painted in 1881 for the Uffizi Gallery, Florence.

Sir Frederic Leighton was created a Baronet in 1886, and a Baron on January the 1st, 1896, being the first painter elevated to the Peerage; he died, without having taken his seat in the House of Lords, on the 25th of the same month, and was buried in the crypt of Saint Paul's Cathedral. He was Hon. LL.D. of Cambridge and Edinburgh; Hon. D.C.L. of Oxford; D.Litt. of Dublin and Durham; Hon. Member of the Royal Scottish and Hibernian Academies; Hon. Member of the Academies of Antwerp, Belgium, Berlin, Florence, Genoa, Perugia, Rome, Turin, and Vienna; Associate of the Institute of France; Commander of the Legion of Honour; Commander of the Order of Leopold; Knight of the Prussian Order "Pour le Mérite"; Knight of the Coburg Order "Dem Verdienste"; and *ex-officio* Trustee of the British Museum, and of the National Portrait Gallery. In 1859 he won a medal of the second class at the Paris Salon. In 1878 he was made Officer of the Legion of Honour. At the

"Exposition Universelle," of 1889, he received a gold medal. As a sculptor he was awarded a medal of the first class in 1878, and in 1889 the "Grand Prix" itself.*

## No. **1511.** "*And the Sea gave up the Dead which were in it.*"—*Rev.* XX., v. 13.

This picture is a repetition of a composition designed as portion of a Decorative Scheme for the Dome of Saint Paul's Cathedral.

A young man rises from the waves supporting his wife and son in his arms; below them to the left, a man shrouded in purple and red lifts his head above the waters; on the rocks the tombs deliver up their dead, in their shrouds; one, to the left, seen against the white cloud, is crowned; to the right, a figure in rose-coloured drapery lifts his arms with a despairing action; others gaze up at the bright light bursting through the darkness.

On canvas, circular, 7 ft. 6 in. in diameter.

Exhibited at the Royal Academy in 1892.

Tate Gift, 1894.

## No. **1574.** *The Bath of Psyche.*

Pysche is standing at the top of some marble steps turned to the right, with her left arm lifting her white draperies over her head; she looks down at the water which reflects her draperies, white and yellow, and a copper vase that stands on the edge of the bath; beyond is a colonnade of marble columns with gilt capitals and bases; purple curtains hung between them form a screen from the outer world; above is blue sky with white clouds.

On canvas, 6 ft. 2½ in. *h.* by 2 ft. ¼ in. *w.*

Exhibited at the Royal Academy in 1890.

Chantrey Purchase, 1890.

## No. **1752.** *The Sluggard.*

The sluggard stretches himself as he presses a laurel wreath under the heel of his right foot. Inscribed, Fred Leighton, 1885.

Exhibited at the Royal Academy in 1886.

Bronze, 6 ft. 3 in. *h.*, including 3½ in. of bronze base, which is 1 ft. 8½ in. *l.* by 1 ft. 10½ in. *w.*

Tate Gift, 1894.

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* *Sir F. Leighton, P.R.A., his Life and Works*, by Mrs. A. Lang. "*Men of the Time*," *The Athenæum*, January, 1896, and Catalogues of the Royal Academy National Portrait Gallery, and Messrs. Cristie, Manson & Wood.

No. **1754.** *An Athlete Struggling with a Python.*

An athlete is crushing the neck of a snake in his right hand; with his left he attempts to free himself from its coils, which twine twice round his left thigh and once round his right ankle. Inscribed F. LEIGHTON. 1877.

Bronze, 5 ft. 9 in. *h.*, including the bronze base of 5 in. thickness, which is 3 ft. 2½ in. *l.* by 2 ft. 3 in. *w.*
Exhibited at the Royal Academy in 1877.
Chantrey Purchase, 1877.

No. **1761.** *An Athlete Struggling with a Python.*

A plaster cast of the original sketch in wax for "An Athlete Struggling with a Python." No. 1754.

Plaster 10 in. *h.*
Presented by Professor Alphonse Legros in 1897.

No. **1806.** *Romeo and Juliet: Act IV., Scene 5.*

A study for the picture exhibited at the Winter Exhibition, Burlington House, in 1897, painted in 1858. Juliet, apparently lifeless, lies on a couch to the left, her mother and the nurse bend over her and Capulet laments her fate; the Count Paris is on the right, he is in bridegroom's dress of light blue crowned with roses, and falls into the arms of Friar Laurence. The wedding procession is seen in the distance.

On wood, 7 in. *h.* by 11¼ in. *w.*
Bequeathed by Mr Henry Vaughan in 1900.

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**LESLIE** (CHARLES R.), **R.A.**

B. 1794. D. 1859.

Charles R. Leslie was born in Clerkenwell, of American parents, Oct. 19th, 1794. He was taken in 1799 by his parents to Philadelphia, United States, and was there apprenticed to a bookseller. In 1811 he returned to England, having given up bookselling for the arts. He entered as a student of the Royal Academy, and received some instruction also from Washington Allston, and from the President of the Academy, West, both Americans; for the latter Leslie executed some copies for America. He lived in the same house with Allston, in Buckingham Place, Fitzroy Square, and started as a portrait painter, but in a very few years turned his attention more particularly to that style in which he afterwards so eminently distinguished himself—the higher *genre*. Leslie's first importan

picture established his reputation, "Sir Roger de Coverley going to Church," &c., from the *Spectator*, which was painted for Dunlop: it was in the Academy Exhibition of 1819, and was repeated for the Marquis of Lansdowne. In 1821 he exhibited "May-day in the Reign of Queen Elizabeth," from Warner's *Albion's England*:—

> "At Paske began our Morrise, and ere Pentecost our May,
> Then Robin Hood, liell John, Friar Tuck, and Marian deftly play,
> And Lord and Ladie gang till kirke with lads and lasses gay.
> *Ch.* xxiv.

This picture procured the painter his election in that year as an associate of the Academy; and in 1826 he became a full academician. His picture, painted for Lord Egremont, of "Sancho Panza and the Duchess," of which there is a repetition, with slight alterations, in this collection, was exhibited in 1824. In 1827 he exhibited "Lady Jane Grey prevailed on to accept the Crown;" in 1829, "Sir Roger de Coverley and the Gypsies;" in 1831, "The Dinner at Page's House," from the *Merry Wives of Windsor*, and the "Uncle Toby and the Widow," now forming part of the Vernon Collection. In 1833 Leslie was made Professor of Drawing at the Military Academy of West Point New York, but he gave up the appointment after a five months' residence there, and returned to London, and from this time few exhibitions were without some important contribution from the pencil of Leslie, though he contributed but seventy-six pictures altogether. Among the most remarkable were —in 1838, his *characters* of the "Merry Wives of Windsor," now in the Sheepshanks Gallery; in 1844, the "Sancho Panza," in this collection; in 1850, "Katharine and Capucius," from *Henry VIII.*; in 1851, "Falstaff personating the King;" and, in 1854, "The Rape of the Lock." In 1848 he was elected Professor of Painting at the Royal Academy, but resigned this office in 1851; and in 1855 his lectures were published under the title of a *Handbook for Young Painters*. He had already appeared as an author in 1845, when he published a *Life of Constable*. Leslie's interesting and valuable *Life of Reynolds*, which he unfortunately left unfinished at his death, was completed and amplified by the late Tom Taylor.*

He died in London, May 5th, 1859, in his sixty-fifth year.†

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* *Life and Times of Sir Joshua Reynolds*, commenced by Charles Robert Leslie, R.A. Continued and concluded by Tom Taylor, M.A. 2 vols. London. Murray, 1865.

† *Royal Academy Catalogues*, *Art Journal*, 1856. *Autobiographical Recollections of the late C. R. Leslie, R.A.* 2 vols. 8vo. 1860.

## No. **402.** *Sancho Panza in the Apartment of the Duchess.*

*Don Quixote*, p. ii. c. 33.

Sancho, having by the command of the Duchess seated himself upon a low stool, is saying,—"Now, Madam, that I am sure that nobody but the company present hears us, I will answer, without fear or emotion, to all you have asked, and to all you shall ask me; and the first thing I tell you is, that I take my master, Don Quixote, for a downright madman, etc."

The Duchess, seated on the couch towards the middle of the picture, listens to the ludicrous squire with a charming grace; and her female attendants, the young women on the right, appear to enjoy the humour of the moment with all the zest of ingenuous nature, while the duenna Rodriguez, the staid old lady to the left, by her misplaced dignity, only adds to the comic effect of the scene. The model for Sancho was Chantrey the sculptor, who was a friend of Leslie's.

On canvas, 4 ft. *h.* by 5 ft. *w.*

Engraved by W. Humphreys; and by R. Staines.

Exhibited at the Royal Academy in 1844.

This is a repetition, with some alterations in the details, of a picture painted in 1823 for Lord Egremont and now at Petworth.

Vernon Collection, 1847.

## No. **403.** *Uncle Toby and Widow Wadman in the Sentry Box.*

"'I protest, Madam,' said my uncle Toby, 'I can see nothing whatever in your eye.'

"'It is not in the white,' said Mrs. Wadman. My uncle Toby looked with might and main into the pupil."—*Tristram Shandy.*

The Uncle Toby is said to be a portrait of Bannister the Comedian.

On canvas, 2 ft. 8 in. *h.* by 1 ft. 10 in. *w.*

Engraved by Danford; and by L. Stocks, R.A.

Exhibited at the Royal Academy in 1831.

Vernon Collection, 1847.

## No. **1182.** *A Scene from Milton's "Comus."*

The Lady, draped in white, sits with clasped hands in the

Enchanted Chair, half shrinking from Comus who offers her the enchanted cup as she says—

> "And wouldst thou seek again to trap me here
> With liquorish baits fit to ensnare a brute?
> Were it a draught for Juno when she banquets
> I would not taste thy treasonous offer—"

On canvas, 12¼ in. *h.* by 1 ft. 3¾ in. *w.*

Bequeathed by the late Mrs. Elizabeth Vaughan in 1885.

## No. **1790.** *Lady Jane Grey refusing the Crown.*

Study for a portion of the picture at Petworth. Lady Jane Grey in a white dress with a large emerald jewel and pearl pendant at her breast, with a girdle to match, stands beside Lord Dudley dressed in black velvet, and looks at the parchment signed "Edward" in the hands of the Duke of Northumberland kneeling on the left. On a table to the right, covered with a yellow cloth, is a red-bound book inscribed ΠΑΑΤΩΝ.

On canvas, 1 ft. 8½ in. *h.* by 1 ft. 7 in. *w.*

Exhibited at the National Exhibition of Works of Art, Leeds, in 1868.

Bequeathed by Mr. Henry Vaughan in 1900.

## No. **1792.** *The Duke and the Duchess reading Don Quixote.*

A sketch for the picture painted in 1829. The Duke and the Duchess sit under an arbour in an Italian garden. Signed, C. R. Leslie.

On canvas, 9½ in. *h.* by 7½ in. *w.* with arched top.

Bequeathed by Mr. Henry Vaughan in 1900.

## No. **1793.** *Christ rebuking His Disciples by calling the Little Child.*

St. Mark IX., verses 33–35.

A sketch for the picture painted in 1858.

Christ and the twelve Apostles in the house at Capernaum He calls the child who is with his mother on the left of the picture to set him in the midst of them.

A green landscape is seen through the doorway.

On canvas, 8 in. *h.* by 10½ in. *w.*

Exhibited at the National Exhibition of Works of Art, Leeds, in 1868.

Bequeathed by Mr. Henry Vaughan in 1900.

No. **1794.** *Falstaff personating the King.*

From the first part of Shakespeare's Henry IV. Act ii. scene 4. A room in the Boar's Head Tavern. Falstaff as the King is seated at the end of a long table to the right surrounded by his companions, Bardolph and the rest; he is saying "Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied" Prince Hal stands with his hand on the table to the left, listening to the burlesque rebuke.

On panel, 5½ in. *h.* by 8½ in. *w.*

Exhibited at the Shakespeare Tercentenary, Stratford-upon-Avon, in 1864.

*A Study for the head of Prince Hal.*

Reversed.

On panel 5½ in. *h.* by 4 in. *w.*

*A Study for the head of Falstaff.*

On panel, 5½ in. *h.* by 4½ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. **1796.** *Sancho Panza and the Duchess.*

A sketch for the picture in the Vernon Collection, No. 402, in this Gallery. The Duchess is dressed in white and sits under a canopy of cloth of gold, Sancho is dressed in yellow, and the Lady in Waiting on the right in orange.

On cardboard, 5½ in. *h.* by 6½ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. **1798.** *Anne Page and Slender.*

Merry Wives of Windsor. A sketch for the picture exhibited at the Bethnal Green Museum in 1875. A larger version of the subject was shown at the Old Masters' Exhibition at Burlington House in 1870. Slender in white and pink with the assistance of Justice Shallow courting Mistress Anne Page. She is dressed in a black gown with a yellow skirt and stands in the window recess holding a rose.

On canvas, 1 ft. 3 in. *h.* by 1 ft. 7 in. *w.*

Exhibited at the National Exhibition of Works of Art, Leeds, in 1868.

Bequeathed by Mr. Henry Vaughan in 1900.

## No. **1799.** *Charles II. and Lady Margaret Bellenden.*

A finished sketch for the large picture from *Old Mortality* at Petworth.

"On his route to the West of Scotland to meet Cromwell in the unfortunate field of Worcester, Charles II. had actually breakfasted at the tower of Tillietudlem, an incident which formed from that moment an important era in the life of Lady Margaret, who seldom afterwards partook of that meal, either at home or abroad, without detailing the whole circumstances of this Royal visit, not forgetting the salutation His Majesty conferred upon each side of her face, though she sometimes omitted to notice that he bestowed the same favour on two buxom serving wenches who appeared at her back elevated for the day to the capacity of waiting gentlewomen."

—*Old Mortality.*

Charles II. gallantly leads the Lady of Tillietudlem, dressed in black and followed by the serving women and chaplain, to the banquet prepared for him in the old Hall, hung with arms, armour, and family portraits; two cavaliers stand on the left with a little girl in black. The floor is strewn with flowers.

On canvas, 10¼ in. *h.* by 1 ft. 2 in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

## No. **1801.** *Viola and Olivia.*

From Twelfth Night. Viola as the Prince's messenger, Cesario, dressed in a rose-coloured uniform, stands diffidently on the left, as Olivia, dressed in deep mourning, and sitting under some columns in an Italian garden, lifts her veil.

This picture was upon the easel when the artist died.

Oil on paper, 9 in. *h.* by 1 ft. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

## No. **1803.** *A Portrait of John Everett Millais, A.R.A.*

Sir John E. Millais, Bart, P.R.A., at the age of 23 years. Three-quarter face head and shoulders; he wears a black coat, a black stock with white spots, and a gold pin with a head in the form of a swan. Painted in 1852.

On panel, 1 ft. *h.* by 9¾ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

## No. **1804.** *The Rape of the Lock.*

A study for the figures of the Court in Queen Anne costumes, principally in white and red, in one of the state rooms of Hampton Court Palace.

On wood, 9¾ in. *h.* by 1 ft. 1 in. *w.*

Exhibited at the Municipal Art Gallery, Leeds, Loan Collection of Works by old Masters in 1889.

Bequeathed by Mr. Henry Vaughan in 1900.

**No. 1865.** *[illegible]*

The picture for which this [illegible] was exhibited at the Winter Exhibition, Burlington House, [illegible]. The Lady Isabel, dressed in black and yellow, sits [illegible] in Olivia's house, encouraging Sir Andrew Aguecheek, who stands at the left in white and pink, to [illegible]. Maria, the waiting-maid. She stands between them [illegible] with a red underskirt.

On panel [illegible] by [illegible].

Exhibited at the Burlington Fine Arts Club, winter [illegible], 1864.

Bequeathed by Mr. Henry Vaughan, [illegible].

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**[illegible]** George [illegible], R.A.

**No. 1940.** *Kept in [illegible].*

A school-girl standing in the door of a schoolroom, having her repetition; a fellow pupil sits [illegible] with her needlework, awaiting the term of the punishment, that they may escape into the sunny garden seen through a window in the lobby. Initialed G. [illegible] and dated [illegible].

Presented by Sir William Agnew, [illegible].

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**No. 2070.** *The Deserted Mill.*

The mill, partly in ruins, stands on the further side of the mill-pond. A clump of trees grows on a small island to the left, and another group to the right of the building; these are reflected in the water, as well as the grassy bank, which is fringed with small clouds and turns to the right, a belt of trees in the background. In the foreground the surface of the water is broken with lily-leaves and reeds [illegible].

Canvas, 3 ft. 11 in. high, by [illegible] ft. [illegible] in. wide.

Exhibited at the Royal Academy, [illegible].

Chantrey Purchase, 1866.

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## LEWIS (JOHN FREDERICK), R.A.

B. 1805. D. 1876.

John Frederick Lewis, the eldest son of Frederick C. Lewis, an engraver, was born in London in 1805. He devoted the earliest years of his career to the study of animal life, and, while still a boy, exhibited at the British Institution and Royal Academy. He was first known to the world as a water-colour painter and joined the "Old Society" in 1827, becoming a full member three years later. In 1832 he went to Spain, where he remained two years, studying from the works of the great Spanish Masters and painting pictures illustrative of incidents in the Carlist War. In 1843 circumstances led him to travel in Egypt and the East, where he made a prolonged stay, and found the subjects of his most characteristic work. Soon after his return to England he resumed the practice of oil painting. He was elected an Associate of the Royal Academy in 1859 and an Academician in 1865. The pictures which he exhibited are too well known to need enumeration here. Lewis died at Walton-on-Thames in 1876.

### No. 1405. *Edfou: Upper Egypt.*

On the right of the foreground two camels lie on the ground laden with pack-saddles, etc. Behind them is seen a tent of white canvas pitched between the walls of Edfou and its temple, whose propylon and colonnade form conspicuous objects in the middle distance. Beyond is a plain dotted with palm trees which rise between the village and the Nile, the opposite banks of which are bounded by hills. Above the latter, cloud cumuli hover over the horizon or rise into a summer sky. On the left of the foreground an Arab chief reclines on the ground. Several other figures are seen in the middle distance.

Panel, 11¼ in. *h.* by 2 ft. 6¼ in. *w.*

Purchased from Messrs. Agnew & Sons out of a fund bequeathed by the late Mr. Francis Clarke, 1894.

### No. 1688. *The Courtyard of the Coptic Patriarch's House in Cairo.*

In the centre of a courtyard, under an acacia tree, which casts its flecked shadow on the ground, is a square shallow pool, or *impluvium*, bordered by coloured tiles and paved with

mosaic, round which are gathered pigeons and ducks and two white long-haired goats, under the charge of a boy in bright coloured garments and turban, who is throwing bread to the ducks wading in the water. Behind him stands a young girl unveiled (the house being Christian) scattering grain to the pigeons from a bowl. In a deep recess in the background under the first floor of the building, a number of figures are grouped round a man seated on the ground who is reading a paper. The Patriarch himself, in a large blue turban, is seated, partly hidden by some furniture, on a carpet spread on the ground under the acacia tree. The walls of the lower floor are of sandstone beautifully carved with Arabic inscriptions and decorative panels. The walls above are whitewashed, and are occupied by extensive lattice windows of the usual elaborate patterns.

The finished study for a picture exhibited in the Royal Academy in 1864.

On wood, 1 ft. 2½ in. *h.* by 1 ft. 2 in. *w.*, the top corners rounded.

Purchased in 1900.

No. **1729.** *Sketch in Spain.*

A Spanish muleteer is riding a gaily-caparisoned mule, a woman in a black mantilla rides behind him on a pillion. This drawing was presented to Lady Gordon by the artist. Signed, J. F. Lewis, Granada.

Black chalk and opaque water-colour on brown paper, 10¾ in. *h.* by 1 ft. 2 in. *w.*

Presented by Miss Gordon.

No. **2199.** *Portrait of Mehemet Ali Pasha.*

1 ft. 3 in. *h.* by 1 ft. 9½ in. *w.*

No. **2200.** *Two Turbaned Figures seated on the ground in an Eastern courtyard.*

Possibly a study of the same courtyard at Cairo as appears in No. 1688.

1 ft. *h.* by 10 in. *w.*

No. **2201.** *Corridor leading to Sacristy of Santa Croce, Florence.*

The view is looking towards the church, and shows the walls hung with pictures. Inscribed "Santa Croce, July 28."

8¼ in. *h.* by 11¼ in. *w.*

No. **2202.** *Mirador in Sanchez' Cottage, Alhambra.*

Interior of a small domed building in Moorish style, with view through arched openings. Inscribed in left corner "Mirador in Sanchez' Cottage," and in right corner "Alhambra."

8¼ in. *h.* by 11 in. *w.*

No. **2203.** *The Interior of a Church.*

7 in. *h.* by 10¼ in. *w.*

The above five studies, Nos. 2199–2203, are in pencil and water colour on tinted paper.

Presented by Mr. H. Finch, 1908.

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## LINNELL (JOHN).

B. 1792. D. 1882.

John Linnell was born in London in 1792, and, having shown an early taste for art, entered the schools of the Royal Academy in his fourteenth year, by the advice of Benjamin West, then President. He also studied under John Varley, and made so much progress that in 1807 he was able to contribute two works to the Royal Academy Exhibition, viz., "A study from Nature" and a "View near Reading." In the same year he gained a medal for modelling from the life at the Royal Academy, and in 1809 the British Institution awarded him a prize of fifty guineas for a landscape entitled "Removing Timber."

While quite a young man he formed an intimate friendship with Mulready, and for some time the two artists lived together. At this early period of his career Linnell devoted himself to more than one branch of art, including engraving and portrait painting in miniature. He also gave lessons in drawing. In 1810 he exhibited "Fishermen waiting the return of the Ferry Boat, Hastings," and the following year "A Scene from Nature," at the Royal Academy, but for ten years afterwards no work of his appeared at Somerset House. From 1818 to 1820 he contributed to an exhibition opened in Spring Gardens by the Society of Painters in Water-colours, which, for a short period, admitted works executed in oil. Linnell's name has of late years been

chiefly associated with landscape painting, but half a century ago his portraits were well known. Among the persons more or less distinguished who sat to him were Lord Ingestre, F. Baring, Samuel Rogers, Sir H. Torrens, and Lady Lyndhurst in 1830, Lord King and Sir Augustus Callcott in 1832, Mulready and Matthews in 1833, Lord Lansdowne and Lord Monteagle in 1835, Sir Robert Peel in 1838, W. Collins, R.A., Whateley, Sterling, and Carlyle in 1844. Some of these portraits were engraved in mezzotint by the artist and published.

Among the numerous and varied works which Linnell executed during his long and busy life were several landscapes, which, from the scale and treatment of the figures, may be regarded as subject pictures. One of the first of these was exhibited in 1835 under the title of "Christ's Appearance to the two Disciples journeying to Emmaus," which attracted much notice. In the same category may be placed his "Christ and the Woman of Samaria," "The Disobedient Prophet," "The last Gleam before the Storm," "Crossing the Brook," "The Timber Waggon," "Barley Harvest," and "Under the Hawthorn."

Linnell published "Michael Angelo's frescoes in the Sistine Chapel" (illustrated by drawings made by his daughter, Mrs. Samuel Palmer), and another work entitled "the Royal Gallery of Pictures" (a selection from the cabinet paintings in Buckingham Palace). His pamphlet 'The Royal Academy a National Institution' appeared in 1869. Although a frequent exhibitor at the Royal Academy Linnell was never enrolled among its members, and late in life is supposed to have declined the honour of Associateship.

He resided for many years at Bayswater, but in 1852 retired from London to Redhill, where he had built a house for himself, and where he died on the 20th January 1882, in his ninetieth year.

### No. **438.** *Wood Cutters.*

In an open space on the outskirts of Windsor Forest is a group of men engaged in felling timber; others are resting in the shade under the trees on the right. This is a picture of Linnell's early and best period.

On wood. 9½ in. *h.* by 15 in. *w.*

Engraved by T. A. Prior.

Vernon Collection, 1847.

## No. **439.** *The Windmill.*

A sky laden with heavy clouds passing over a hilly landscape indicates a thunderstorm; on the right is an old wooden mill; in the foreground to the left a herd of cattle are standing in a pool of water.

On canvas, 14½ in. *h.* by 18 in. *w.*

Engraved by J. C. Bentley and etched by David Law.

Exhibited at the Royal Academy in 1847.

Vernon Collection, 1847.

## No. **1112.** *Portrait of Mrs. Ann Hawkins.*

An expressive likeness of an elderly lady in a black silk dress and large white lace cap. Seen to waist.

On panel, 8¼ in. *h.* by 6½ in. *w.*

Painted in 1832.

Presented in 1882, by Mr. Fred. Piercy.

## No. **1546.** *Noonday Rest.*

Three harvesters are sleeping under a corn-stook after their midday meal; beyond, the fields of yellow corn alternate with green crops and the far blue horizon is hazy under the soft clouds of a fine harvest day. Signed, J. Linnell, 1865.

On canvas, 3 ft. ½ in. *h.* by 4 ft. 6½ in. *w.*

Tate Gift, 1894.

## No. **1547.** *Contemplation.*

Called "The Edge of the Wood" when in the collection of John Graham, Esq.

In a grassy glade at the edge of a wood, spreading luxuriantly over the hill to the right, a young man in a brown smock is reclining. He has been reading in a book and turns his head to look through the twisted branches of a leafless tree. A yellow-leafed tree near the flock of sheep in the middle of the picture shows that autumn is well advanced. Signed, J. Linnell.

Painted in the year 1872.

On canvas, 2 ft. 3¾ in. *h.* by 3 ft. 2¾ in. *w.*

Tate Gift, 1894.

No. **2060.** *The Last Load.*

The sky is inflamed with a stormy sunset. In the distance purple hills. In the foreground a road winds uphill, and a harvest-waggon approaches from the right. Further to the right, a bank with trees and figures. To the left a man opens a gate leading to a thatched cottage or barn. In front of this is a woman, with a group of dancing children. Inscribed

J. Linnell, 1853.

Canvas, 2 ft. 11 in. *h.* by 4 ft. 9½ in. *w.*

Presented by Mr. J. W. Carlile, 1906.

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**LINTON** (WILLIAM).

B. 1791. D. 1876.

William Linton was born at Liverpool, April 22nd, 1791. He was at first placed in a merchant's office there to draw him from his fancy for painting, but to little purpose, he persisted in his choice, and in 1817, having got three landscapes into the Royal Academy exhibition he was sufficiently encouraged. He made tours in Wales, and in the Highlands of Scotland, painting many views. He eventually made several continental excursions, and produced some pictures of the most remarkable places, as this view of "The Temples of Pæstum." He died in London, August 10th, 1876. He was a member of the Society of British Artists.

No. **1029.** *The Temples of Pæstum, in Magna Graecia.*

These temples which are near the sea in the Gulf of Salerno, are of the Doric order and of uncertain date. The picture is a fanciful composition rather than a true representation of their grouping and situation. Signed, W. LINTON.

On canvas, and according to the inscription on the picture, painted in encaustic; 4 ft. 10 in. *h.* by 7 ft. 10 in. *w.*

Bequeathed by the painter in 1876.

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## LOGSDAIL (William).

**No. 1621.*** *Saint Martin's in the Fields.*

The picture represents a typical scene on a wet day in Trafalgar Square. The principal feature is the fine portico of St. Martin's in the Fields, which forms a background to some incidents of life in the London streets. Signed, William Logsdail, /88.

On canvas, 4 ft. 7 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1888.

Chantrey Purchase, 1888.

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## LUCAS (John Seymour), R.A.

**No. 1620.*** *After Culloden, Rebel Hunting.*

Three blacksmiths are grouped round an anvil preparing a new shoe for the dapple-grey horse of a fugitive Jacobite, who has taken refuge in their smithy; they are interrupted by the entrance of a captain and detachment of the First Regiment of Foot Guards in their uniform of 1745. Signed, Seymour Lucas, 1884.

On canvas, 4 ft. 4½ in. *h.* by 6 ft. 2½ in. *w.*

Exhibited at the Royal Academy in 1884.

Chantrey Purchase, 1884.

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## MACALLUM (Hamilton).

B. 1841. D. 1896.

Hamilton Macallum was born at Kames, in Argyllshire, on the 22nd of May in 1841. He was a student at the Royal Academy Schools, and began to exhibit in London about the year 1866 his bright pictures of fisher folk, sunshine and sea; such as "Shearing wraick in the Sound of Harris," "Rocked in the Cradle of the Deep," "Water Frolic," "Music o'er the Waters," and "Coral Fishers." He hardly ever omitted tc send works to the London galleries until the year of his death, which occurred in the summer *of 1896 at Beer,* in South Devon.

**1502.** *The Crofter's Team.*

A young girl and boy are dragging a rudely-made plough, guided by an old man, through a sandy field by the sea-shore overlooking a wide expanse of flat sand. A shepherd's dog runs in front. Across the sea is a distance of low hills. Signed, Hamilton Macallum, 96.

On canvas, 2 ft. 11½ in. *h.* by 5 ft. 6½ in. *w.*

The first design for this picture was made in 1875.

Exhibited at the Royal Academy in 1896.

Presented by Mr. E. Homan, in 1897.

No. **1714.** *Gathering Seaweed.*

Two men in a boat on a bright summer sea haul their load of seaweed along with the aid of a rope. Signed, Hamilton Macallum, 1878.

Water-colour, 1 ft. 5 in. *h.* by 1 ft. 2 in. *w.*

Exhibited at the Victorian Era Exhibition, 1897.

Presented by Mr. E. Homan, 1897.

No. **1715.** *A Capri Boy.*

A boy is fishing with a rod from the rocks in the bright southern sea. Signed, Hamilton Macallum, Capri, 1883.

Water-colour, 1 ft. 6 in. *h.* by 1 ft. 2 in. *w.*

Exhibited at the Victorian Era Exhibition, 1897.

Presented by Mr. E. Homan, 1897.

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**MacCALLUM** (ANDREW).

B. 1821. D. 1902.

Andrew MacCallum was born in Nottingham. He was employed as a youth at Messrs. William Gibson & Sons, hosiery manufacturers, and commenced his art education at the Nottingham School of Design. In 1850, he went to the Manchester School of Design as an assistant teacher, under the head mastership of J. A. Hammersley. He removed to London in 1852, and entered the School of Design at Somerset House, where he gained a travelling studentship, and made a tour in Italy. After studying art in Paris and Italy he was made director of the School of

Art at Manchester and practised landscape painting. He exhibited first in 1849, and in all exhibited 72 works in the principal London exhibitions. He made a tour in Italy for the old Department of Science and Art, and the studies he brought home were utilized in part in the architectural ornament of the Museum buildings. The results of the tour are embodied in a MS. report with drawings in the National Fine Art Library. It is entitled "Report of a sojourn in Italy from the years 1854 to 1857 for the purpose of making studies of the modes of execution and treatment of works of ornamental art, compiled from notes, memoranda, and sketches made on the spot." He afterwards devoted himself to landscape painting, exhibiting first in 1849, and in all exhibited 72 works in the principal London exhibitions. He visited Egypt with Lord Alfred Paget and painted a number of pictures of the Nile and its neighbourhood, but his chief pictures were forest subjects, painted in Sherwood and Windsor Forests and Burnham Beeches. Two of his pictures are in the Corporation Gallery at Nottingham: "The Major Oak, Sherwood Forest," painted in 1882, and an oil design illustrating the opening scene in P. J. Bailey's "Festus." In his latter years he made some silver point drawings. MacCallum died at Holland House Studios, London, on January 22nd, 1902.

### No. **1677.** *Silvery Moments, Burnham Beeches.*

An open wood of oaks and beeches, their branches covered with snow, is seen against a pale yellow sky flecked with rose-coloured clouds. A frozen pool occupies the middle of the picture and the brambles and dead fern of the foreground are buried under heavy snow. Signed, A. MacCallum, 1885. December.

On canvas 2 ft. 11½ in. *h.* by 3 ft. 10½ in. *w.*

Presented by the painter in 1899.

### No. **1724.** *The Monarch of the Glen.*

A tall Scotch fir by the bank of a mountain stream is brilliantly lighted by the setting sun. Distant hills, also in light, are shown beyond the other trees which fringe the stream. Signed, A. MacCallum, Rannoch.

Painted in the Black Wood of Rannoch, at Pitlochrie, N.B.

Water colour, 3 ft. *h.* by 2 ft. 2 in. *w.*

Presented by the Artist, in 1899.

## MACBETH (ROBERT WALKER), R.A.

No. **1597.** *The Cast Shoe.*

A group of rustics is gathered round a white horse at the door of an inn overlooking a ferry. A man in a velveteen coat and gaiters holds the horse, while a smith stoops to look at the horse's foot. On the opposite bank a road leads to a flat open country beyond. Initialed R M, 1890.

On canvas, 2 ft. 8¾ in. *h.* by 4 ft. 6 in. *w.*

Etched by the artist himself.

Exhibited at the Royal Academy in 1890.

Chantrey Purchase, 1890.

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## MACKENNAL (BERTRAM).

No. **2140.** *The Earth and the Elements.*

Four nude female figures encircle a block of marble, in which they are partly engaged. White marble on white onyx circular base.

Height, including base, 2 ft. 4½ in. Base 3¼ in.

Exhibited at the Royal Academy, 1907.

CHANTREY PURCHASE, 1907.

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## MACLISE (DANIEL), R.A.

B. 1806. D. 1870.

Daniel Maclise was born at Cork, January 25th, 1806.* His father, a native of Scotland, who had served in the Army, had established himself in business at Cork. Daniel Maclise was originally placed in

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* *Register of the old* Presbyterian Church at Cork; quoted in the "Handbook to the Tate Gallery," by Edward T. Cook.

a bank, but he left this when still very young, entered himself as a student in the Cork Society of Arts, and thus commenced the career by which he eventually gained his great reputation. In 1828 he was a student of the Royal Academy in London, where he obtained the gold medal for the best historical composition in 1831. He became an exhibitor at the Academy as early as 1829; his first picture was "Malvolio affecting the Count," from *Twelfth Night*. In 1833 he attracted much notice by his picture of "Mokanna Unveiling his Features to Zelica," exhibited that year at the British Institution, and by the still more able and characteristic work of "Snap-Apple Night, or All-Hallows Eve, in Ireland," exhibited the same year at the Royal Academy. From this time Maclise exhibited a long series of works. He became an Associate of the Royal Academy in 1835, and an Academician in 1840. The later years of his life were much engrossed by his compositions for the decoration of the Houses of Parliament, more especially for the two large pictures of "The Interview between Wellington and Blücher, at La Belle Alliance after the Battle of Waterloo," and "The Death of Nelson at the Battle of Trafalgar." The noble cartoon of the former is now the property of the Royal Academy, which purchased it at the sale of his remaining works at Christie's, on the 25th of June, 1870. He executed many book illustrations, and has painted also a few portraits, among the latter, one of Charles Dickens in 1839, now in the National Portrait Gallery.

Maclise died on the 25th of April, 1870, just before the opening of the Royal Academy Exhibition. His friend Charles Dickens, a guest at the Academy dinner, pronounced, in the room where Maclise's last work—"The Earls of Desmond and Ormond"—was hanging, a very eloquent and feeling eulogy on the deceased painter, thus speaking of his ability and character:—"Of his prodigious fertility of mind and wonderful wealth of intellect, I may confidently assert that they would have made him, if he had been so minded, at least as great a writer as he was a painter. The gentlest and most modest of men; the freest as to his generous appreciation of young aspirants; and the frankest and largest hearted as to his peers." *

* Memoirs of Maclise are published in the *English Cyclopædia* and in the *Art Journal for 1847 and 1870.*

## No. **422.** *The Play Scene in "Hamlet."*

*Hamlet to Horatio.* "There is a play to-night before the king.
One scene of it comes near the circumstance
Which I have told thee, of my father's death.
I prythee, when thou seest that act afoot,
Even with the very comment of thy soul
Observe my uncle——
Give him heedful note,
For I mine eyes will rivet to his face."

The representation shows the act of murder by pouring poison into the ear. Hamlet is lying in front of the stage, intently observing the king, his uncle; on the left is seated Ophelia with Horatio behind her chair; on the right are seated the king and queen.

On canvas, 5 ft. *h.* by 9 ft. *w.*

Engraved by C. Rolls.

Exhibited at the Royal Academy in 1842.

Vernon Collection, 1847.

## No. **423.** *Malvolio and the Countess.*

The scene is from *Twelfth Night;* the Countess is seated in her garden, her maid standing behind her; Malvolio approaches in yellow stockings, and cross-gartered, smiling fantastically—

*Olivia.* "How now, Malvolio?"
*Malvolio.* "Sweet Lady, ho! ho!"
*Olivia.* "God comfort thee; why dost thou smile so, and kiss thy hand so oft?"

On canvas, 2 ft. 5 in. *h.* by 4 ft. 1 in. *w.*

Engraved by R. Staines.

Exhibited at the Royal Academy in 1840.

Vernon Collection, 1847.

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### **MACWHIRTER** (JOHN), **R.A.**

## No. **1571.** *June in the Austrian Tyrol.*

The scene is an Alpine valley depicted at the moment when the pastures are a mass of white and blue flowers; a little girl is stooping to gather some as she comes down a path which leads up the valley; beyond a village in the middle distance are seen the rugged peaks of the Dolomites. Signed, Mac W———

On canvas, 4 ft. ¾ in. *h.* by 6 ft. 1 in. *w.*

Exhibited at the Royal Academy in 1892.

Chantrey Purchase, 1892.

## MARSHALL (WILLIAM CALDER), R.A.

B. 1813. D. 1894.

William Calder Marshall was born at Edinburgh in the year 1813, where he was educated and for some years practised his art; he studied in London under Chantrey and Bailey, and in 1836 visited Rome. He first exhibited at the Royal Academy in the year 1835, and took up his residence permanently in London in 1839. He was elected an Associate of the Scottish Academy in 1842, of the Royal Academy in London in 1844, and full Academician in 1852. For the Art Union he executed "The Broken Pitcher" in 1842. "Rebecca," and other models in plaster were selected by Art Union prize-holders; and a reduction of "The First Whisper of Love" was chosen by the 300*l.* prize-holder in 1845. The "Dancing Girl Reposing" obtained an Art Union premium of 500*l.*; reduced copies in Parian marble being distributed among the subscribers. His "Sabrina" is well known from the porcelain statuette issued by Copeland. For the Houses of Parliament he executed the statues of Lords Clarendon and Somers, and was employed upon important statues erected by public subscription, such as the bronze of "Sir Robert Peel" at Manchester, and those of "Campbell" and "Jenner," now in Kensington Gardens. In the memorable competition of 1857, for the National Monument to be erected to the great Duke of Wellington, William Calder Marshall obtained the first prize of 700*l.* for his design, but the monument itself was wisely given to Alfred Stevens to execute, the bassi-rilievi for the chapel where it was first erected being entrusted to the prize-winner. Marshall executed the large group representing Agriculture for the Memorial to His Royal Highness the Prince Consort, in Hyde Park, during 1870. Among other public works on which he was engaged are, a bronze of "Crompton," the inventor of the mule spinning machine, erected in Bolton; a statue in marble of "Sir George Grey," Governor of the Cape of Good Hope, placed in Cape Town; and a statue of "James, Seventh Earl of Derby," for the spot on which that nobleman was executed at Bolton. Marshall was a member of the Royal Commission, appointed to represent British and Colonial exhibitors at the Paris International Exhibition of 1878. In recognition of his services he was nominated a Chevalier of the Legion of Honour.

He died on the 16th of June, 1894, at his residence in Ebury Street, W., aged 81 years.*

No. **1748.** *The Prodigal Son.*

"I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee."—*Saint Luke*, chap. xv., verse 18.

The prodigal is sitting with his hands clasped before him and looking upwards ; husks are upon the ground.

Marble, 4 ft. *h.*

Exhibited at the Royal Academy of Arts, 1881.

Chantrey Purchase, 1881.

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## MARTINEAU (Robert Braithwaite).

B. 1826. D. 1869.

Robert Braithwaite Martineau was born in Guildford Street, London, in the year 1826 ; he was a son of Philip Martineau, Taxing-Master to the Court of Chancery, and Elizabeth Frances, his wife, the daughter of Robert Batty, M.D.

Martineau was educated at University College School, London, and being intended for the law, articled to a firm of solicitors ; but he preferred art, and entered the school of F. S. Cary in the year 1848 ; he was afterwards admitted a student at the Royal Academy, and obtained a silver medal for a drawing from the antique. He became a pupil of Mr. William Holman Hunt, and worked in the studio of that artist at Chelsea.

He first exhibited at the Royal Academy in the year 1852 "Kit's Writing Lesson," from Dickens's *Old Curiosity Shop ;* in 1855, "Katherine and Petruchio ;" in 1856, "Picciola ;" "The Pet of the Brood," at the Winter Exhibition in 1859 ; in 1861, "The Allies ;" "A Portrait," in 1862 ; in 1863, "The Last Chapter ;" in 1864, "The Knight's Guerdon" and a "Woman of San Germano ;" "The Young Princess with the Golden Ball" in 1866 ; "Bertie, a Portrait," in 1867 ; and at the Great Exhibition of 1862, his "The Last Day in the Old Home," his best known picture, now in this gallery.

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* "Men and Women of the Times," and the "Annual Register," for 1894.

He died of heart-disease on the 13th day of February in the year 1869, leaving an unfinished picture called "Christians and Christians:" the subject is a poor and aged Jew pedlar hunted by a savage Christian mob from an English town of the 13th century; he falls in the last gasp of flight and fear at the door of some truer Christians, who shelter and relieve him. This was exhibited during the summer after his death, with others of his pictures and studies, at the Cosmopolitan Club, in Charles Street, Berkeley Square.*

No. **1500.** *The Last Day in the Old Home.*

The subject of the picture, which is crowded with incidents, represents the sale of the property of a young man who has dissipated his fortune. He stands by a table on the right, drinking a glass of champagne with his young son, while his wife and mother are engaged in the last duties connected with their old home. Throughout the picture are various allusions to the causes of the ruin which has come upon the family, such as the betting-book and the dice-box; and an auctioneer's catalogue on the floor to the right legibly explains the situation. On the frame are carved a laurel wreath with the date 1523 and a cap and bells, 1860, symbolising the changes in the character of the family. Signed, Robt. B. MARTINEAU, 1862.

On canvas, 3 ft. 5¼ in. *h.* by 4 ft. 8½ in. *w.*
Exhibited at the Great Exhibition of 1862.
Presented by Mr. Edward H. Martineau, 1897.

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## MASON (GEORGE HEMING), A.R.A.

B. 1818. D. 1872.

George Heming Mason was born on the 11th of March 1818, at Wetley Abbey, in Staffordshire. He received his early education at King Edward's School, Birmingham, and was intended by his father (who was then in good circumstances) for the medical profession. With that object in view George Mason studied, but appears never to have qualified for practice.

In 1843 he left England with his brother, for the Continent, travelling through France, Germany, and Switzerland. They

* Dictionary of National Biography and the catalogue of the exhibition at the Cosmopolitan Club

completed their tour by walking from Geneva to Rome. During their stay at the latter city the family incurred severe pecuniary losses, and it became necessary for George Mason to earn a livelihood. He had already attained some proficiency as an amateur painter, and he now endeavoured to turn his ability to account by sketching scenes in the Campagna, but considerable time elapsed before he obtained adequate remuneration for his work, and meanwhile his private means were very narrow; Frederic Leighton, then a young man, found him almost starving in Rome, during the summer, and rescued him from his sad plight, obtaining many commissions for him; his industry, however, was at length rewarded by success. In 1858 he returned to England, and, having married, went back to his old home in Staffordshire; encouraged by Leighton he devoted himself to painting rural landscape and figure subjects, most of which were studied on Wetley Common or its neighbourhood. He began to exhibit at the Royal Academy, where his pictures soon attracted notice. In 1865 he came to London, and took a house in Hammersmith, removing to a larger one there in 1869, when he was elected an A.R.A. Two of his best works painted about this period were "The Harvest Moon" and "Girls Dancing by the Sea." The latter was afterwards etched by Mr. R. W. Macbeth, under the title of "A Pastoral Symphony." Unfortunately Mason did not long enjoy his days of prosperity. His health had long been failing, and he died on the 22nd October, 1872.

## No. **1388.** "*The Cast Shoe.*"

An evening scene on Wetley Common. In the middle distance, a rustic lad, wearing a blouse, slouch hat and red neckerchief, leads a white horse over a rugged path, carrying in his right hand a shoe, which the horse has cast. In the foreground is a sluggish stream or pond, with ducks swimming on its surface, enclosed by rush-grown banks. On the horizon rises a group of trees, behind which the sun is setting in a crimson glow.

On canvas, 11½ in. *h.* by 1 ft. 7½ in. *w.*

Etched by Robert Walker Macbeth, A.R.A.

Exhibited at the Royal Academy in 1865, and at the Paris Universal Exhibition, 1878.

Purchased in London, at the sale of Mr. J. Stewart Hodgson's Collection, 1893, out of a fund bequeathed by the late Mr. Francis Clarke.

No. **1568.** *Wind on the Wold.*

A young country girl, who is holding on her bonnet against a wild wind, is driving two calves down a road on a common bordered by ragged trees.

On canvas, 11¼ in. *h.* by 1 ft. 9¼ in. *w.*

Formerly in the possession of Lord Leighton.

Exhibited at the Royal Jubilee Exhibition, held in Manchester in 1887.

Tate Gift, 1894.

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**MAUNDRELL** (CHARLES).

No. **1726.** *Le Château d'O.*

The château is seen across the moat at twilight, its high-pitched and pointed roofs of slate and tall brown chimneys clearly defined against the luminous grey sky ; the stone walls are relieved by rich mouldings and tracery, round the principal doorway and windows by decorative patches of brickwork and some few green shutters ; a stone palisading separates the inner court from the moat, which reflects the whole group of buildings ; a stone embankment, half under water, is in the foreground, and some trees of the park fill the distance.

The Château d'O is an example of French Renaissance architecture in Normandy, it is near the village of Mortrée, and on the banks of the river Orne, ten miles north of Alençon, department Orne.

Water-colour, 1 ft. 6 in. *h.* by 1 ft. 2 in. *w.*

Exhibited at the Royal Academy in 1899.

Chantrey Purchase, 1899.

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**McLACHLAN** (THOMAS HOPE).

B. 1845. D. 1897.

Thomas Hope McLachlan was born on March 16th, 1845, at Darlington, in the County of Durham. He was educated at *Merchiston Castle* School, Edinburgh, and Trinity College,

Cambridge, whence, having been bracketed first in the Moral Science Tripos, he came up to London and entered as a student at Lincoln's Inn. In due course he was called to the bar, and for some years practised in the Courts of Chancery. But the claims of art were too urgent with him, and finally relinquishing the law he devoted himself altogether to landscape painting. From the first his pictures were to be seen on the walls of the Royal Academy and the Grosvenor Gallery; and later, amongst other places, at the New English Art Club, the New Gallery, and at the Institute of Painters in Oil Colours, of which last body he was a member. The last pictures that he sent for exhibition were "The Shepherdess," a water colour, No. 1215, at the Royal Academy, and a notable oil painting at the New Gallery in 1897. He died before either exhibition opened, on the 1st of April, 1897.*

### No. **1656.** *Evening Quiet.*

On a picturesque rocky hill a woman holding a baby in her arms is seated guarding a few sheep. Behind, on the right, are some straggling trees. Signed, T. Hope McLachlan, 1891.

On canvas, 1 ft. 10 in. *h.* by 2 ft. 9½ in. *w.*

Exhibited at the Institute of Painters in Oil Colours, 1897.

Presented in memory of the painter by one hundred and fifty of his friends, 1898.

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## **MERRITT** (Anna Lea).

### No. **1578.** *Love Locked Out.*

Love, shown as a little boy, stands pushing at a golden door, which, as the title explains, is locked against him.

Initialed with the letters A.L.M. in a monogram, and dated '90.

On canvas, 3 ft. 9½ in. *h.* by 2 ft. 1½ in. *w.*

Exhibited at the Royal Academy in 1890.

Chantrey Purchase, 1890.

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* Preface to the catalogue of an exhibition of works by the late Thomas Hope McLachlan, held at 98, James Street, Buckingham Gate, S.W., during *June 1897. Signed*, S. I.

## MILLAIS (Sir John Everett), P.R.A.

B. 1829. D. 1896.

John Everett Millais was born on the 8th of June 1829, at Southampton, where his parents happened to be then staying. Their home was in Jersey, where young Millais passed the first six years of his childhood. The family then removed to Dinan, and while there the child is said to have already displayed extraordinary aptitude for drawing.

In 1837 his father and mother came to London, occupying a house in Gower Street. Under the advice of Sir Martin Shee (then President of the Royal Academy), the boy was sent to a school of art kept by Henry Sass, a portrait painter, at the corner of Bloomsbury Street. At the age of nine he had made sufficient progress to win a silver medal, awarded by the Society of Arts, and only two years later was admitted a student of the Royal Academy Schools. Before he was seventeen he had painted his first subject picture, "Pizarro seizing the Inca of Peru," which was accepted and hung at the Royal Academy, and in 1847 he gained the Royal Academy gold medal for another work representing "The Young Men of the tribe of Benjamin seizing their Brides." About the same time, he exhibited at Westminster Hall a life-size oil painting, illustrating the parable of "The Widow's Mite." In 1848 young Millais, in conjunction with Rossetti, Mr. Holman Hunt, and a few other rising artists, revolted against what they regarded as the academicism and conventionality of modern art, and banded themselves together as the "Pre-Raphaelite Brotherhood." One of their professed objects was to paint Nature with absolute fidelity. They based their views on the work of the early Italian and Flemish masters.

Millais' earliest pictures, "Ferdinand lured by Ariel," "Lorenzo and Isabella," "Mariana in the Moated Grange," "The Carpenter's Shop," and the "Woodman's Daughter," exhibited at the Royal Academy between 1849 and 1851, were painted under these impulses, and for many years he remained a scrupulous realist, painting with extraordinary finish and minute attention to detail. His "A Huguenot" and "The Death of Ophelia" (1852), "The Order of Release," and "The Proscribed Royalist" (1853), "Rescue by a Fireman" (1855), "Autumn Leaves" and "Peace Concluded"

(1856) were severely criticised in certain quarters, but as warmly defended by his admirers, among whom Ruskin was conspicuous.

In 1853 Millais, being then only 24 years of age, was elected an Associate of the Royal Academy. The excellence of his work had rapidly won public favour and it was now warmly appreciated. "The Vale of Rest," "The Black Brunswicker," "Trust Me," "The First Sermon," and "The Eve of St. Agnes," not to mention many other pictures, were received with enthusiasm, and in 1863 he attained the full dignity of a Royal Academician. From that time forth his career was, to the last, one of uninterrupted success.

The patient study of his early years, the accuracy and precision to which his hand had been accustomed, enabled him in time to attain, by his art, equal truth with less labour. His style gradually became broader and more masterful, but it was still distinguished, both in colour and effect, by a close adherence to Nature. As a young man Millais had from time to time employed his pencil with great success as a book illustrator. The "Cornhill Magazine," "Good Words," and "Once a Week" abound in woodcuts from his designs. He now added to his reputation as a painter in the field of landscape and portraiture. An autumnal scene, entitled "Chill October," exhibited in 1871, surprised those who had hitherto only known his work in connection with figure subjects. It was followed by the well-known pictures, "Flowing to the Sea," "Scotch Firs," "The Fringe of the Moor," and "The Sound of Many Waters," executed between 1873 and 1878. One of his first exhibited portraits showing his later manner, was that of Miss Lehmann (now Lady Campbell), painted in 1870. But in after years he received commissions from a host of distinguished sitters, including Cardinal Newman, the Duchess of Westminster, Lord Beaconsfield, Tennyson, Sir Henry Thompson, Lord Salisbury, Lord Lytton, Lord Shaftesbury, Sir John Fowler, Sir James Paget, W. E. Gladstone, and John Bright. The family group, entitled "Hearts are Trumps," and representing the Misses Armstrong, attracted much attention at the Royal Academy.

Among the most notable of Millais' subject pictures, in addition to those already mentioned, are "The Minuet" (1867), "The Boyhood of Sir Walter Raleigh" (1870), "The Knight Errant" (1870), "The North-West Passage" (1874), "The Yeoman of the Guard" (1876), and the "Princes in the Tower" (1878). In all,

he is said to have produced 351* oil paintings. In 1855, Millais married Euphemia, daughter of G. Gray, of Bowerswell, Kinnoull, Perth, by whom he had several children. The honours which fell to his share were numerous and well deserved. He was created a baronet in 1885. He had previously been made an Officer of the Legion of Honour and a Member of the Institut de France. From Oxford he obtained a D.C.L. degree, and Government appointed him a trustee of the National Portrait Gallery. On the death of Lord Leighton Sir John was unanimously elected President of the Royal Academy, but by this time he was in failing health, and he unfortunately succumbed to a fatal malady, from which he had long suffered, on the 13th of August, 1896.

No. **1494.** *The Yeoman of the Guard.*

A life-size seated figure of an old soldier, who, decorated with many service medals, wears the stately and picturesque uniform of that ancient corps, familiarly known as the "Beef-eaters" (Buffetiers?), viz., a full-sleeved scarlet cloth tunic laced with gold and black braid, and embroidered on the chest with the device of a rose, shamrock and oak leaves between the letters V.R. A frilled white ruffle encircles his neck. On his head is the black velvet low-crowned hat which belongs to the costume. He holds a staff in his right hand; in his left is a folded paper. Leaning over the top of a screen in the background are seen the heads of three halberds. Signed with the painter's monogram, and dated 1876.

On canvas, 4 ft. 7 in. *h.* by 3 ft. 8 in. *w.*

This picture, painted when Millais' skill had reached its zenith, was a favourite with the artist. It became the property of his half-sister, Mrs. Hodgkinson, who bequeathed it to the National Gallery in 1897. It was exhibited at the Royal Academy in 1877.

The soldier represented was John Charles Montague, a corporal n the 16th Lancers, who served upwards of twenty years in India, distinguishing himself on several occasions. On his retirement, in 1847, he was appointed a Yeoman of the Guard.

No. **1503.** *Equestrian Portrait* (with SIR EDWIN LANDSEER).

A lady is riding on a white horse through an archway into a courtyard; she is dressed in a green velvet riding habit, slashed and

* 'Millais and his Works' by M. H. Spielmann.

puffed in the fashion of the time of Charles II ; her tan gauntlets are lined with red, and there is a red feather in her wide grey hat, repeating the bright red of the saddle-cloth ; on her left stands a page in an old-gold velvet suit with light blue points and bows, and with a ribbon of the same round his black hat, which he holds in both his hands.

Sir Edwin Landseer painted the horse and its accoutrements, intending it for an equestrian portrait of Queen Victoria, but this was never carried out, and ultimately the picture was sent to Sir John Millais, who painted his daughter in this old riding-costume, together with the page, the dog, and the background, and called the picture "Nell Gwynne." It is also sometimes known as "Diana Vernon."

For signature it has the letters E. L. and the monogram of Sir John Everett Millais, with the date, 1882, when it was completed.

On canvas, 10 ft. 5¼ in. *h.* by 7 ft. 7 in. *w.*

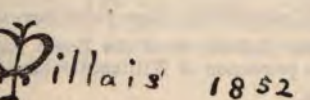
Presented by an Anonymous Donor, 1897.

## No. **1506.** *Ophelia.*

"There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream ;
There with fantastic garlands did she come,
Of crow-flowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead-men's fingers call them :
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke ;
When down her weedy trophies, and herself,
Fell in the weeping brook. Her clothes spread wide,
And, mermaid-like, awhile they bore her up :
Which time, she chanted snatches of old tunes,
As one incapable of her own distress,
Or like a creature native and indued
Unto that element : but long it could not be,
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death."

—*Hamlet* Act IV., Scene 7.

Painted on the Ewell or Hogsmill river, near Kingston. The face is the face of Miss Siddall, afterwards the wife of Dante Gabriel Rossetti. Signed,



On canvas, 2 ft. 5½ in. *h.* by 3 ft. 8 in. *w.*

Engraved by James Stephenson.

Exhibited at the Royal Academy in 1852; at the Paris International Exhibition in 1855; at the Grosvenor Gallery Winter Exhibition in 1886; at the Guildhall in 1892; at the Winter Exhibition of the Royal Academy, 1898.

Formerly in the possession of Mrs. Fuller Maitland.

Tate Gift, 1894.

## No. **1507.** *The Vale of Rest.*

The following passage from Ruskin's "Academy Notes" for 1859 gives a description of the symbolical meaning of this, the most poetic of Millais' works :—

The scene is the interior of a convent garden just at sunset. Two women are in the garden, which is illuminated by the light remaining in the western sky, that stood cool and grey in the zenith, while the rigid poplars, each like Death's 'lifted forefinger,' made bars against the red, orange, and crimson of the west. The guarding wall of the enclosure is hidden by ash and other trees, filling the intervals of the loftier foliage. The rough sward is broken here and there by low hillocks of graves, and encumbered by the headstones that stand green and sad in the waning light; one of the women is a novice, or lay sister, who, up to her knees in a grave, is busily and vigorously throwing out large spadefuls of earth. Her coif is thrown back from her face, which is dull red with stress of labour.

"Upon the prostrate headstone, taken from the new-made grave, sits an elder nun holding a rosary, and with the long black of her robes sweeping the dark coarse grass; her head is towards us, and by its expression we discover that she has seen the coffin-shaped cloud which hangs over the setting sun, and stretches a long, heavy bar of purple across a large part of the sky behind. She turns towards the east as if looking for the uprising according to the promise of a star of hope in eternity."

Signed with the painter's monogram and dated 1858,

On canvas, 3 ft. 4½ in. *h.* by 5 ft. 7 in. *w.*

Exhibited at the Royal Academy in 1859; at the International Exhibition, Kensington, 1862; at the Royal Jubilee Exhibition, Manchester, 1887; at the Birmingham Art Gallery, 1891; at the Guildhall Art Gallery, 1892, under the quotation—

"To where beyond these voices there is peace."

and at the Winter Exhibition of the Royal Academy of Arts, 1898. Until 1886 in the possession of William Graham, Esq.

Tate Gift, 1894.

## **1508.** *The Knight Errant.*

"The Order of Knights Errant was instituted to protect widows and orphans, and to succour maidens in distress."

The Knight, in full armour, is cutting with his long sword the thongs that bind a lady to a large silver birch tree. She has been stripped of her clothes which lie on the ground at her feet. In the distance to the right one of her assailants lies dead, others run away over the rocks; to the left a crescent moon shines through the forest trees. Initialed as in No. 1507 and dated 1870.

On canvas, 6 ft. ¼ in. *h.* by 4 ft. 5¼ in. *w.*

Exhibited at the Royal Academy in 1870, and at the Grosvenor Gallery in 1886.

Tate Gift, 1894.

## **1509.** *The North-West Passage.*

"It might be done and England should do it."

In a parlour, with a window looking to the sea, sits a weather-beaten sea-captain, knitting his brow over the stories of the search for the North-West Passage, read out to him by his daughter, whose caressing hand lies upon his, as if glad that he is near her and not away at the frozen North. She sits at his feet dressed in white, with a thin rose fichu wrapped round her, ribbons of the same colour in her brown hair, and a necklace of blue beads around her neck.

On the table before him is a large chart of the polar regions, and on the floor beside him are green log-books of his former voyages; by his side at his right hand are his telescope and a glass of grog. On the wall behind him hangs an engraving of Admiral Nelson, and a coloured print of a ship in an ice-floe, and the national bunting drapes a scrap screen to the right. The model for the old seadog was Trelawny, the friend of Byron and Shelley. (See Life and Letters of Sir J. E. Millais, ii, p. 50.) Initialed as in No. 1507, and dated 1874.

On canvas 5 ft. 9½ in. *h.* by 7 ft. 3½ in. *w.*

Etched by A. Mongin in 1881.

Exhibited at the Royal Academy in 1874; Exposition Universelle, Paris, in 1878; Gallery of the Fine Art Society in 1881; Grosvenor Gallery in 1886; Royal Jubilee Exhibition, Manchester, 1887; the Winter Exhibition of the Royal Academy, 1898. Until 1888 in the possession of H. W. F. Bolckow, Esq.

Tate Gift, 1894.

## No. **1510.** *Mercy—Saint Bartholomew's Day*, 1572.

"When the clock of the Palais de Justice shall sound upon the great bell, at day-break, then each good Catholic must bind a strip of white linen round his arm, and place a fair white cross in his cap."—*Order of the Duke of Guise.*

A dark bearded Catholic warrior, sword in hand, with a crucifix in his cap and a white strip of linen round his arm, is held back by a nun, who kneels before him as he rushes out to the massacre at the call of the beckoning monk, who stands in the doorway. A spray of passion flower lies upon a bench to the left.

Initialed as in No. 1507, and dated 1886.

On canvas, 6 ft. ½ in. *h.* by 4 ft. 3½ in. *w.*

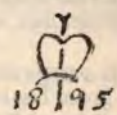
Exhibited at the Royal Academy in 1887.

Tate Gift, 1894.

## No. **1563.** *Saint Stephen.*

"He fell asleep."—*Acts*, VII., 60.

The martyred saint is lying on the ground in a narrow rocks defile, amongst thistles; the stones with which he has been slain lie around, and the ground and his white robe are stained with his blood. Three figures are dimly seen under the shadow of the city walls which rise on the right. Some trees grow out of the rocks on the left, and between them and the walls is seen the star-lit sky. Signed with the painter's monogram and dated 1895.




On canvas, 5 ft. *h.* by 3 ft. 9 in. *w.*

Exhibited at the Royal Academy in 1895 and at the Winter Exhibition 1898.

Added by Sir Henry Tate to his Gift made in 1894.

## No. **1564.** *A Disciple.*

A three-quarter figure, seated, turned to her left, in a black garment; her eyes look heavenwards, and her hands are folded on her knees in resignation. Signed at the top, to the right, with the monogram as in No. 1563, and dated 1895.

On canvas, 4 ft. 1 in. *h.* by 2 ft. 10½ in. *w.*

Exhibited at the Royal Academy in 1895.

Added by Sir Henry Tate to his Gift made in 1894.

## No. **1584.** *Speak! Speak!*

A man, in a bed, covered by a fur rug, has been reading from a box of old letters, by the light of a shaded candle; a vision of a beautiful woman in white, with jewelled belt, bracelet, and tiara, draws the green curtain at the foot of the bed and looks most earnestly at him with unearthly eyes. The moonlight shines into the room through an open door. He seems to be imploring her to speak as he stretches his right hand towards her. Signed with the painter's monogram as in No. 1563, and dated 1895.

On canvas, 5 ft. 6 in. *h.* by 6 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1895, and at the Winter Exhibition, 1898.

Chantrey Purchase, 1895.

## No. **1657.** *The Order of Release, 1746.*

A Highlander, who has been out in the rebellion of '45 and has been wounded and imprisoned, is delivered by an order of release which is brought by his wife. Carrying her baby on her left arm, she presents the document to the jailor, who stands with his keys in his hand and narrowly scans the paper. The prisoner's collie dog jumps up and fawns on him as, overcome with emotion at his unexpected release, he lets his head fall on his wife's shoulder.

The following details are of interest in connection with so celebrated a picture:—The wife is a portrait of Lady Millais. The order was painted from a genuine one, signed by Sir Hildegrave Turner, when he was Governor of Elizabeth Castle, Jersey, and so accurately that the late Colonel Turner, the Governor's son, who knew nothing of the matter, recognised his father's signature in the picture. The collie was painted from a dog that belonged to Mr. J. C. Hook, R.A. The painting is signed as in No. 1506, and dated 1853.

On canvas, 3 ft. 4½ in. *h.* by 2 ft. 5 in.

Engraved in mezzotint by Samuel Cousins, R.A., in 1856.

Exhibited at the Royal Academy of Arts in 1853; at the Paris Exhibition, in the Avenue Montaigne, 1855; the Millais Exhibition at the Fine Art Society's Gallery, 1881; and at the Winter Exhibition of the Royal Academy, 1898. Formerly in the collection of Mr. James Renton.

Added by Sir Henry Tate, in 1898 to the gift of his collection made in 1894.

No. **1691.** *The Boyhood of Raleigh.*

A bronzed sailor seated on a log behind a seawall points with outstretched right arm to the horizon, and tells tales of the western seas to two boys seated on the ground facing him; one with his hands clasped round his knees is dressed in green, the other cross-legged, resting his chin on his fingers, is in black. The sailor wears a wide-brimmed hat, white shirt, and wide red breeches; behind him are an anchor, bright-plumaged tropical birds, and a basket trimmed with feathers. On the ground to the left is an old-fashioned toy ship. Signed with the monogram as in No. 1507, and dated 1870.

On canvas, 3 ft. 11¼ in. *h.* by 4 ft. 8 in. *w.*

Etched by Herbert Dicksee.

Presented in memory of Sir Henry Tate by his wife, 1900.

No. **1807.** *A Maid offering a Basket of Fruit to a Cavalier.*

A cavalier dressed in a red uniform sits at table with two companions, he turns round to a maid on his left who offers him some fruit and chucks her under the chin; at her feet is a King Charles spaniel. Through the doorway is seen a road and a horseman riding away. Signed and dated, 1849.

On panel, 6 in. *h.* by 4½ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

No. **1808.** *Charles I. and his son in the Studio of Van Dyck.*

The King in black sits on a red chair to the left, his son in blue stands beside his knee, and a King Charles spaniel sleeps at his feet. Van Dyck works at a half length portrait of the King that is on his easel. Signed and dated, 1849.

On panel, 6¼ in. *h.* by 4½ in. *w.*

Bequeathed by Mr. Henry Vaughan in 1900.

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**MILLET** (Francis Davis).

No. **1611.** *Between Two Fires.*

At an oak table with a white cloth, in a bright, clean parlour, sits a Puritan gentleman, in black cloak, a wide, white collar, and a

steeple-crown hat, before a substantial meal. His attention is divided between his dinner, for which he is about to return thanks, and the two damsels—one in buff and blue, the other in yellow-green—who have set it before him. An iron rack with long clay pipes stands on a table under the window, and about the room are other objects appropriate to an inn parlour. Holly and ivy decorate the iron chandelier, and suggest Christmas-time. Signed, F. D. Millet.

On canvas, 2 ft. 4¼ in. *h.* by 3 ft. *w.*

Exhibited at the Royal Academy in 1892.

Chantrey Purchase, 1892.

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## MOORE (ALBERT).

B. 1841. D. 1893.

Albert Moore was born on September 4, 1841; he was the youngest son of William Moore of York who was known throughout the county as an artist and teacher of drawing and painting; the best proofs of his gifts as a teacher are the high and diverse excellences of his three famous sons, John Collingham, Henry, and Albert; the first two excelling in power and vigour, the last as a figure painter of extreme delicacy and beauty.

Albert Moore studied under his father, and for a few months at the York School of Design, and the Royal Academy Schools; he sent to London, in the year 1857, at the early age of 16 years, two studies from Nature, which were exhibited at the Royal Academy and were named "Goldfinch" and "Woodcock." His first oil painting, exhibited at the Royal Academy in 1859, was called "A Study." During the next few years his work gave evidence of a peculiarly dramatic gift of composition, in pictures taken from the Old Testament history; his second picture, of the year 1861, bore the text

"The mother of Sisera looked out at a window, and cried through the lattice why is his chariot so long in coming? why tarry the wheels of his chariots?"

He exhibited in 1861, "Elijah Running to Jezreel before Ahab's Chariot." His "Elijah's Sacrifice," of the year 1865, raised still higher his reputation, but that same year he exhibited a picture of an entirely different style, called "The Marble Seat," the first of those decorative pictures of beautiful forms of a large

Pheidian type, clothed in delicate colour harmonies, which he spent all his future years in producing. Such were "Apricots" and "Pomegranates," both of 1866, and "The Quartette," of 1869, a company of musicians in semi-Greek attire, sitting quietly on a marble seat, with their viols in their hands or on the shelf behind. In 1889 Albert Moore was elected an Associate of the Royal Watercolour Society, and exhibited at their Gallery the water colour, now in the South Kensington Museum, called "The Open Book." He died on the 25th day of September, in the year 1893 of an incurable disease from which he had long suffered.*

### No. **1549.** *Blossoms.*

A decorative panel. A classic female figure in pale rose-coloured drapery, with her golden hair wrapped in a black head-dress, and tied with lemon-coloured ribbon, stands before a mass of blossom seen through drawn curtains of a darker rose colour; she appears to have risen from a couch of inlaid wood, covered by a thin white coverlet which falls to the black floor, and partly hides a sulphur-coloured marguerite; in front a spray of the blossom lies on the red rug. A red scallop shell decorates the white drapery of the couch to the right, and bears the Greek anthemion, the painter's signature.

On canvas, 4 ft. 9½ in. *h.* by 1 ft. 5¾ in. *w.*

Painted and exhibited at the Grosvenor Gallery in the year 1881.

Tate Gift, 1894.

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## **MOORE** (HENRY), **R.A.**

B. 1831. D. 1895.

Henry Moore was born in the city of York in the year 1831, one of the sons of William Moore and of Sarah Collingham, his wife, who was related to William Hilton, R.A., sometime Keeper of the Royal Academy. His first Art training was in his father's house, and there he remained and worked for some years, with his elder brother, John Collingham Moore (a good painter of Roman landscape and of charming portraits of children), a sister, and Albert Moore, his younger brother. Henry Moore came to London with

* The *Athenæum*, 1893, the *Magazine of Art*, and information kindly supplied by *A. L. Baldry, Esq.*

is elder brother, and was admitted to the Royal Academy schools n the year 1853, and that same year, sufficiently advanced by the teaching of his father, he exhibited at the Royal Academy "Glen Clunie," and "Castle Town of Braemar," 1854; his sea pictures becoming more frequent and landscapes more rare in the future years. In 1886 he was elected an Associate of the Royal Academy and in 1893 a full Academician. His energy was boundless, for besides all the pictures exhibited at the Royal Academy, he exhibited regularly at the Portland Gallery until it closed in 1861, the Royal British Artists, of which he was some time a member, the British Institution, the Dudley Gallery, the Royal Society of Painters in Water Colours, of which he became an Associate Exhibitor in 1876, and a full member in 1880. Altogether some 600 exhibited pictures bear his name. His "Clearing After Rain" obtained the Grand Prix and the "Legion of Honour" at the Exposition Universelle, held at Paris in 1889.

Towards the end of his active life his robust health was much weakened by five attacks of influenza, and the result of an accident which broke both his wrists. In the spring of 1895 he with difficulty finished his work for the exhibitions. He died at Margate, of paralysis, in June.*

No. **1604.** *Catspaws Off the Land.*

Under a rocky coast, two fishing boats are sailing in company; their brown tanned sails are reflected along with the light yellow clouds in the dark blue sea.

On canvas, 2 ft. 11½ in. *h.* by 4 ft. 5½ in. *w.*
Exhibited at the Royal Academy in 1885.
Chantrey Purchase, 1885.

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## MÜLLER (WILLIAM J.).

B. 1812. D. 1845.

William J. Müller was born of a German father at Bristol, in 1812; his father was Curator of the Bristol Museum. Müller became a pupil of his townsman, J. B. Pyne, the landscape

* *The Athenæum*, 1895, the *Magazine of Art*, and the *Royal Academy Catalogues.*

painter (see page 231), and displayed his own ability for that department of the art at an early age; he found a generous patron in Acraman of Bristol.

In 1833 and 1834, he made a first tour upon the continent of Europe, and in 1838 started upon a long and arduous journey through Greece and Egypt, ascending the Nile beyond the First Cataract; he settled in London after his return in 1839. In 1843 he accompanied Sir Charles Fellowes to Lycia; he returned to London in the following year. Many sketches and pictures of Oriental manners and scenery were the result of these journeys; five were exhibited at the Royal Academy, and two at the British Institution, in 1845; but Müller did not long survive to enjoy his growing reputation; he died at Bristol, of disease of the heart, on the 8th of September of that year, at the early age of thirty-three. He exhibited only sixteen pictures at the Royal Academy. His sketches and pictures, which were sold at Messrs. Christie and Manson's, in the spring of 1846, realised 4,360*l.**

### No. **379.** *Eastern Landscape.*

Two Lycian peasants are seated on the rocks in the foreground; Mount Massicytus is seen in the distance.

On wood, 1 ft. 2 in. *h.* by 1 ft. 8½ in. *w.*
Painted in 1839.
Engraved by J. Cousen.
Vernon Collection, 1847.

### No. **1040.** *Landscape, a River Scene.*

Apparently in Wales or Scotland, showing a mountain torrent flowing over rocky boulders, with dark hills in the distance, over which stormy clouds are drifting.

On canvas, 1 ft. 8½ in. *h.* by 2 ft. 5 in. *w.*

Purchased in 1878 from Mr. W. Fuller Maitland, M.P., out of the Lewis Fund.

### No. **1463.** *A Street in Cairo.*

Towards the centre of the foreground a group of men, clad in Oriental dress, and standing on a carpet, appear to converse

* Some of Müller's letters, relating to his eastern tours and other matters were published in the *Art Union Journal* for the years 1844 and 1845.

with a white-robed Arab Chief, while close to them a negro servant, kneeling, offers a cup of coffee to a seated personage. In the rear towards the right other figures sit or stand under an awning of striped cloth. On the left a native merchant sits cross-legged on his stall. In the background are several old and picturesque buildings, above the roofs of which rises a machicolated tower of Romanesque character, beyond which is seen a dome. Deep blue sky with cloud cumuli apparently illuminated by sunset.

On canvas, 1 ft. 11⅞ in. *h.* by 2 ft. 11½ in. *w.*

From the collection of the late Sir Joseph Weston, M.P., Clifton, Bristol.

Presented in 1895 by Lady Weston.

## No. **1474.** *Dredging on the Medway.*

Towards the right of the picture, a dredger is anchored in mid-stream. Alongside of the machine a sailing-barge, loaded with silt, is preparing to get under weigh, while from the left of the river a shore boat, manned by two sailors, makes for the vessel through rough water. In the distance is seen low-lying land with trees and a church tower. Stormy sky with large cloud cumuli rising from the horizon.

On canvas, 2 ft. 11½ in. *h.* by 5 ft. 11 in. *w.*

Presented in 1896 by Mr. Holbrook Gaskell of Liverpool.

## No. **1565.** *Carnarvon Castle.*

The castle is seen through the golden mist of a summer morning; on the river in front of it are fishing boats and wherries; on the right some sheep, a donkey, a goat, and a bullock cart; a woman and a child trudge along the road. At the roadside are some rough stones and steps where the signature and date, 1837, are seen.

On canvas, 3 ft. 4¼ in. *h.* by 4 ft. 11 in. *w.*

Formerly in the Collection of James Price, Esq., of Barcombe Paignton, South Devon, and before that in the Manley Hall Collection.

Tate Gift, 1894.

## No. **1728.** *A Lake-side Scene.*

On the left of the lake is a tall tower with a conical roof, with some cottages and boats at the foot of it; in the distance are mountains and precipitous banks to the lake; in the foreground nets are spread out to dry, and a woman in a red jacket and a man in brown are mending them.

Water-colour, 9 in. *h.* by 1 ft. *w.*

Bequeathed by Mr. Leonard S. Pratten.

## MULREADY (WILLIAM), R.A.

B. 1786. D. 1863.

Since Sir David Wilkie the most distinguished of British *genre* painters was William Mulready; he was born at Ennis, in the County Clare, Ireland, on the 1st of April, 1786; his father was a leather breeches maker. He came early to London, and entered in 1800 as a student into the Royal Academy. In 1803 he married the sister of John Varley, the water-colour painter. In 1804 he exhibited three pictures in the Royal Academy—two views of Kirkstall Abbey, and a cottage at Knaresborough, Yorkshire; he was then only eighteen years old; other cottages and Yorkshire subjects followed in 1805 and 1806. In 1809 was exhibited the picture in this collection No. 394, then called "Returning from the Alehouse," showing that already, at the early age of twenty-three, he was a perfect master in that class of work for which he has been so long eminent.

Mulready was elected an associate of the Royal Academy in 1815, and an academician in 1816, both elections taking place between the exhibitions of those years, so that his name never appeared in the catalogue as an associate. His picture of 1815 was "Idle Boys;" that of 1816, "The Fight interrupted," now in the Sheepshanks Collection. He exhibited altogether, including a few drawings, seventy-eight works at the Royal Academy, of which fifteen are now in the Sheepshanks Collection at South Kensington. During the sixty years from 1804 until his death Mulready's name was absent from the Royal Academy Catalogue fifteen times. He generally exhibited but one picture in the year, but in 1844 he had five in the exhibition, his greatest number in one year. The exhibition of his pictures, drawings, and sketches, which took place at the Society of Arts in 1848, contained 214 works, but the majority of these were sketches; there were only forty-four pictures and three drawings which had been exhibited at the Royal Academy. His pictures do not average two a year.

Among his most admirable works may be mentioned:—"Fair Time," 1809, "The Last in," "Crossing the Ford," "The Fight interrupted," "The Butt," "Giving a Bite," "First Love," "The Seven Ages," "Choosing the Wedding Gown," "The Wolf and

the Lamb," "The Whistonian Controversy," and the "Toy Seller," 1862, his last exhibited work. Mulready died on the 7th of July, 1863, and was buried at Kensal Green. With the exception perhaps of some slight deterioration in his colouring, which of late years was obtrusively purple, he was in the enjoyment of the full powers of his great abilities for upwards of half a century. His health also seems to have been remarkable; he was drawing in the Life School of the Royal Academy on the evening of the 5th of July, only two days before his death. He was distinguished for the excellence of his life studies, three of which, presented by the Society of Arts, are in the Gallery. He was one of the founders and most active members of the "Society for the Management and Distribution of the Artists' Fund,"* of which he held the office of President as early as 1815, and at whose meetings he was never absent for seventeen years.

## No. **393.** *The Last In.*

A truant boy has arrived late at the village school, and is standing with a sheepish expression at the door; while the master, in irony, rises, takes off his hat, and makes the boy a humble bow.

On wood, 2 ft. ½ in. *h.* by 2 ft. 6 in. *w.*

Engraved by J. T. Smyth.

Exhibited at the Royal Academy in 1835.

Vernon Collection, 1847.

## No. **394.** *Fair Time.*

Two tipsy men are represented as returning from the fair; one is giving halfpence to some boys; the other is dancing before the door of a cottage to the right.

Originally exhibited at the Royal Academy in 1809; but the present background was added in 1840, when the picture was again exhibited at the Royal Academy.

On canvas, 2 ft. 7 in. *h.* by 2 ft. 2 in. *w.*

Engraved by H. Bourne.

Vernon Collection, 1847.

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* See Pye's *Patronage of British Art*.

No. **1038.** *A Snow Scene.*

A group of rustics is in the foreground of the picture. Behind is the distant view of an English village in mid-winter.

On panel, 11½ in. *h.* by 1 ft. 4½ in. *w.*

Purchased in 1878 from Mr. W. Fuller Maitland, M.P., out of the Lewis Fund.

No. **1181.** *A Sea-shore Scene.*

On the beach is a fishing boat, with two men in it. Nearer to the foreground are some boys bathing. The distance, looking seawards, is shrouded in fog, through which a vessel may be discerned.

On canvas, 1 ft. 2¾ in. *h.* by 1 ft. 7½ in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

No. **1743.** *Academy Study.*

A boy, standing, with his right arm raised. Inscribed—KLA, Oct. 23–1857. 28

Pen and ink, 1 ft. 7½ in. *h.* by 8½ in. *w.*

Presented by the Society of Arts.

No. **1744.** *Academy Study.*

A man, seated, in profile, with his head turned away. Signed with initials and inscribed, Royal Academy, London, March 1846. Retouched 1857.

Red and black chalk on white paper, 1 ft. 7½ in. *h.* by 1 ft. 2 in. *w.*

Presented by the Society of Arts.

No. **1745.** *Academy Study.*

A woman, seated; two doves, lightly drawn in, feed from her right hand. Signed with initials and inscribed, Mon. 8 to Sat. 13, Aug. 1842.

Red and black chalk on white paper, 1 ft. 8 in. *h.* by 1 ft. 2 in. *w.*

Presented by the Society of Arts.

No. **1797.** *An Interior, with a Woman and her Child.*

A sketch for the picture in Buckingham Palace. A woman sits sewing in the window of a dark room with a cradle at her feet, at sunset.

On panel, 3¾ in. *h.* by 2¾ in. *w.*

Engraved in the "Keepsake."

Bequeathed by Mr. Henry Vaughan in 1900.

## MURRAY (DAVID), R.A.

### No. 1614. *My Love has Gone a Sailing.*

Outside a small haven in a rocky coast fleets of fishing boats are sailing on a blue sea, their orange sails lit by the setting sun. A young woman is seated on a rock in the foreground looking out to the departing boats. A hilly coast bounds the horizon across the sea. Soft summer clouds float in the evening sky. Painted at Tarbert, Loch Fyne. Signed, DAVID MURRAY.

On canvas, 3 ft. 3½ in. *h.* by 5 ft. *w.*

Exhibited at the Royal Scottish Academy in 1883, and at the Royal Academy in 1884.

Chantrey Purchase, 1884.

### No. 1926. *In the Country of Constable.*

A group of willows by a lock on the Stour, near East Bergholt, in Suffolk, where Constable was born, and where he delighted to paint. The familiar square tower of Sheringham Church is seen in the distance; a canal boat waits her turn at the lock gates on the right; a gleam of sunshine from a changeable sky falls on the tow-path and the rich water-meadows in the middle distance. Signed, David Murray, 1903.

On canvas, 4 ft. *h.* by 6 ft. *w.*

Etched by Mr. C. O. Murray.

Exhibited at the Royal Academy in 1903.

Chantrey Purchase, 1903.

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## NEWTON (GILBERT STUART), R.A.

B. 1794. D. 1835.

Gilbert Stuart Newton was born in 1794, at Halifax, in Nova Scotia, and was the pupil of his uncle, Gilbert Stuart, at Boston; he came to England about the year 1818, and having first visited Italy, became a student of the Royal Academy of Arts in London. He first painted portraits, but his small figure subjects soon attracted notice; some were engraved in the *Literary Souvenir*. He was elected an Associate of the Academy in 1828. In 1832

he visited his native country, and married there, and in this year he became a member of the Royal Academy, but the picture exhibited in the following year, "Abelard in His Study," was his last work. He was afflicted with aberration of mind and died in Chelsea, at the early age of forty, August 5, 1835. His wife and child returned to America only a few months before his death. One of Newton's principal works, "Captain Macheath," exhibited in 1826, was purchased by the Marquis of Lansdowne for 500 guineas. He was laborious and fastidious in his execution. He exhibited twenty-seven works at the Royal Academy.

### No. **353.** *Yorick and the Grisette.*

The interior of a hosier's shop, Yorick is purchasing gloves, but "they were all too large; the beautiful grisette measured them one by one across my hand, it would not alter the dimensions."—*Sterne's Sentimental Journey.*

On canvas, 2 ft. 5½ in. *h.* by 1 ft. 10½ in. *w.*
Engraved by W. Watt, and by H. Bourne.
Exhibited at the Royal Academy in 1830.
Vernon Collection, 1847.

### No. **354.** *The Window.*

Exhibited at the British Institution in 1829.
On wood, 15 in. *h.* by 10½ in. *w.*
Engraved by G. T. Doo, R.A., and by J. Stephenson.
Vernon Collection, 1847.

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## **NICOL** (ERSKINE), **A.R.A.**

B. 1825. D. 1904.

Erskine Nicol was born at Leith in 1825. He studied art at the Trustees' Academy, Edinburgh, under Sir William Allan and Thomas Duncan. In the year 1846, he went to Ireland, where he remained some three or four years; most of his subsequent pictures treated of Irish subjects. Nicol afterwards returned to Edinburgh and became a member of the Royal Scottish Academy.

In 1862 he removed to London and after that date contributed regularly to the Exhibitions of the Royal Academy, of which body he was elected an Associate in June, 1866. Some of his exhibited pictures were, "Notice to Quit," 1862; "Renewal of the Lease refused," 1863; "Waiting for the train," 1864; "A Deputation," 1865; "Both Puzzled," 1866; "A Country Booking Office," 1867; "Waiting at the Cross-roads," 1868; and "Interviewing their Member," 1879. Nicol entered the retired list of the Royal Academy in 1885 owing to ill health; he died in 1904*.

## No. **1537.** *Wayside Prayer.*

A group of figures, among whom is an old man at prayer counting his beads, are grouped under a tree by a roadside. On the left is an enclosed graveyard. Signed, E. Nicol, /52.

On canvas, 1 ft. 3¼ in. *h.* by 2 ft. 1⅝ in. *w.*

Tate Gift, 1894.

## No. **1538.** *The Emigrants.*

On the platform of a railway station a countryman and his wife are seated waiting for a train with their scant luggage by their side; behind are an old man counting his change, and other figures. Signed, E. Nicol, R.S.A., 1864.

On canvas, 1 ft. 6 in. *h.* by 1 ft. 1¾ in. *w.*

There is a similar picture in the Mappin Art Gallery, Sheffield, 2 ft. 5 in. *h.* by 1 ft. 10 in. *w.*

Tate Gift, 1894.

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### **NISBET** (Robert Buchan).

## No. **1711.** *Evening Stillness.*

A grassy plain by a slowly moving stream stretches away to the low hills on the right; on the left a few red-roofed cottages and a windmill are seen against the after-glow. Signed, R. B. Nisbet, 1890.

Water-colour, 1 ft. 7 in. *h.* by 2 ft. 5½ in. *w.*

Exhibited at the Royal Academy in 1890.

Chantrey Purchase, 1890.

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* Men and Women of the Time.

## NORTH (JOHN WILLIAM), A.R.A.

### No. 1607. *The Winter Sun.*

"But now sad winter welked hath the day,
And Phœbus, weary of his yearly task,
Y-stabled hath his steeds in lowly lay."

—*Edmund Spenser.*

In the foreground are two bent oak saplings standing amidst bracken, and backed by a thin wood of leafless trees, through which the winter sun is shining.

On canvas, 2 ft. 2¼ in. *h.* by 3 ft. 2¾ in. *w.*

Exhibited at the Royal Academy in 1891.

Chantrey Purchase, 1891.

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## ORCHARDSON (SIR WILLIAM QUILLER), R.A.

### No. 1519. *Her First Dance.*

A young lady in the dress of the early part of the last century is standing up with much diffidence to dance a minuet in a ball-room with a young man who, with a great air of self-confidence, is attitudinising opposite to her. To the right and left are groups of people looking on. In the background are two musicians, one seated at a spinet, the other playing on a kit. Signed on the polished wood floor to the right, W. Q. Orchardson, 1884.

On canvas, 3 ft. 4 in. *h.* by 4 ft. 6¼ in. *w.*

Exhibited at a special Exhibition in the King Street Galleries, the Royal Jubilee Exhibition at Manchester, in 1887, and at the "Exposition Universelle," Paris, 1889.

Tate Gift, 1894.

### No. 1520. *The First Cloud.*

"It is the little rift within the lute
That by-and-by may make the music mute."

A handsome lady, in a white satin evening dress, walks haugh
away through the columned opening of a large drawing-ro
Her husband, in evening dress, stands gloomily upon the rug w
hands in his pockets and his back to the fire. A rosy light is

over everything by the lamp on the table near him. Signed, 1887, W. Q. Orchardson.

A similar picture, now in Australia, of which this is a replica, was exhibited at the Royal Academy in 1887.

On canvas, 2 ft. 8¾ in. *h.* by 3 ft. 11¾ in. *w.*

Etched by P. A. Massé in 1893.

Tate Gift, 1894.

## No. **1521.*** *Her Mother's Voice.*

"Upon his widowed heart it falls
Echoing a hallowed tune."

In an arm-chair by a tea table, a gentleman is seated, with a newspaper open on his knees, listening with a rapt expression to the singing of his daughter, who is seated at a grand piano, while a young man turns over the leaves of the music. A large window looking out into a conservatory, in front of which is a lighted lamp, fills most of the background. Tea is prepared before the lamp.

On canvas, 3 ft. 4 in. *h.* by 4 ft. 10½ in. *w.*

Exhibited at the Royal Academy in 1888, and at the Corporation of London Art Gallery in 1894, with these lines in the catalogue.

"But, O! for the touch of a vanished hand
And the sound of a voice that is still."

Tate Gift, 1894.

## No. **1601.** *Napoleon on board the "Bellerophon."*

On the quarter-deck of the *Bellerophon* the deposed Emperor stands alone in the familiar drab overcoat and cocked-hat, looking gloomily across the sea to the land which he is leaving as an exile. Behind him, relieved against the white of the main-sail, stand a group of his staff with various expressions of distress and sympathy. A sailor-boy is leaning on the quarter-deck rail, and on the deck below are seen two midshipmen conversing.

On canvas, 5 ft. 5 in. *h.* by 8 ft. 2 in. *w.*

Exhibited at the Royal Academy in 1880.

Chantrey Purchase, 1880.

## OSBORNE (WALTER).

B. 1860. D. 1903.

Walter Osborne was educated at Rathmines School, in Dublin, and got his art training chiefly in Antwerp, but first, probably, in Dublin under his father, William Osborne, R.H.A., who was a popular animal painter. Walter Osborne's more important work was in landscape and street scenes with figures. He practised portrait painting principally to assist his father and mother. In his early years he painted much in Normandy and Brittany, and afterwards in Berkshire, Sussex, Worcestershire, and at Rye. In later years, however, he lived in Dublin, and some of his most characteristic work illustrates the life of the poor in that city and the scenery of the neighbouring coast.

### No. **1712.** *Life in the Streets; Hard Times.*

In an old Dublin Street near Saint Patrick's Cathedral a man with a blue apron sits smoking a clay-pipe on an old box in the gutter in charge of his barrow of oranges and apples; notwithstanding the wet and slush, the people gather round an old woman's stall of earthenware, jugs, and teapots. Snow is on the roofs and awnings of the houses and shops, and a church tower is seen against the sky which is clearing. Signed, WALTER OSBORNE.

Pastel, 1 ft. 10 in. *h.* by 1 ft. 2 in. *w.*

Exhibited at the Royal Academy in 1892.

Chantrey Purchase, 1892.

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## PARSONS (ALFRED), A.R.A.

### No. **1589.** "*When Nature painted all things gay.*"

A country lad, who is making a whistle by peeling a stick, is seated by a little stream that trickles through a blossoming orchard, while he tends his sheep and lambs that graze and sport among the buttercups. Signed, ALFRED PARSONS.

On canvas, 3 ft. 5½ in. *h.* by 4 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1887.

Chantrey Purchase, 1887.

**PARTON** (ERNEST).

**1628.** *The Waning of the Year.*

A silver birch sheds its golden leaves on to the yellow fern, growing beside a silvery pool; beyond is a sunny hill side veiled in the mists of autumn. Signed, ERNEST PARTON, 1879.

On canvas, 5 ft. 11½ in. *h.* by 4 ft. 3½ in. *w.*
Exhibited at the Royal Academy in 1879.
Chantrey Purchase, 1879.

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**PEACOCK** (RALPH).

No. **1672.** *Ethel.*

A young girl, dressed in black, with golden hair falling over her shoulders, is seated in a pensive attitude upon a wooden stool placed against carved oak panelling. Signed, Ralph Peacock.

On canvas, 4 ft. 3½ in. *h.* by 2 ft. 4½ in. *w.*
Exhibited at the Royal Academy in 1898.
Chantrey Purchase, 1898.

No. **1772.** *The Sisters.*

A lady and a girl seated side by side, the elder sister, who is dressed in a mauve blouse and black skirt, reads from an open book with clasps and gilt edges; the younger, with wavy auburn hair, listens to her, her hands are clasped on her knees, she wears a grey dress and looks straight out of the picture. Signed, Ralph Peacock, 1900.

On canvas, 4 ft. 2¾ in. *h.* by 2 ft. 11 in. *w.*
Presented by Mr. R. Peacock in 1900.

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**PEGRAM** (HENRY ALFRED), **A.R.A.**

No. **1756.** *Ignis Fatuus.*

A woman sits on a throne, her right hand supporting her head; she is forsaken, like the broken bow at his feet, by the man, to her right, in a cloak and helmet, who stretches up his arms above her towards eight human heads with wings of birds and bats, chimeras of his ideals, imaginations, and desires. Inscribed at the foot of the throne, HENRY PEGRAM, 1889.

Bronze, high relief. Circular, 1 ft. 8 in. in diameter.
Exhibited at the Royal Academy, 1889.
Chantrey Purchase, 1889.

No. **1945.** *Sibylla Fatidica.*

A marble group representing an old sibyl in a hooded cloak gazing into a crystal globe, and reading the future to a woman seated beside her, who has fallen across her knees in despair at the decree of the Fates. Round the base are the twelve signs of the Zodiac. Signed Henry Pegram, 1904.

Of bianco duro marble 5 ft. *h.*, on a base of verde mare marble.

Chantrey Purchase, 1904.

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## PETTIE (JOHN), R.A.

B. 1839. D. 1893.

John Pettie was born in the City of Edinburgh on the 17th day of March in the year 1839. At the age of 16 he began to study in the Trustees' Academy of that City, and presently entered the Life School of the Royal Scottish Academy, where he worked under Robert Scott Lauder, R.S.A., and John Ballantyne, R.S.A.; with William Quiller Orchardson, John MacWhirter, and Peter Graham as fellow students. His work is an example of that skill in colour and finesse of brush work which has been a tradition in one section of the Scottish School of Painting from the days of Wilkie.

John Pettie developed rapidly, and first exhibited in the Scottish Academy in the year 1859, and the 19th of his age, a picture called "The Prison Pet." In London he began his series of 130 exhibits at the Royal Academy with "The Armourers" in 1860. In 1861 his "What d'ye lack, madam? what d'ye lack?" a mercer's apprentice standing before his master's booth in mediæval Fleet Street, crying his wares, was a most successful little picture, and led to his joining the colony of Scottish artists in London. He was elected an Associate of the Royal Academy in 1866; and in 1874 a full Academician. He died suddenly early in the year 1893.*

**1582.** *The Vigil.*

A newly created knight in the robes of his election kneels at the high altar of a church, keeping his vigil preparatory to a life

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* "The Athenæum," 1893, "The Magazine of Art," and the Royal Academy Catalogues

of knight-errantry. His armour, dedicated to the service of chivalry, lies on the step of the altar before him. Signed on the marble base of the altar, J. Pettie.

On canvas, 3 ft. 9 in. *h.* by 5 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1884.

Chantrey Purchase, 1884.

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## PHILIP (JOHN), R.A.

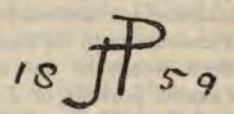
B. 1817. D. 1867.

John Philip was born in Aberdeen on April 19, 1817. He was apprenticed early in life to a house-painter and decorator; he made his first effort in art by copying a portrait of William Wallace, from a sign-board hanging over the way. A local portrait-painter, named Forbes, is said to have given him some instruction, but in the year 1834 he went to London as a stow-away on board a brig belonging to a friend of his father's; in London he was kept hard at work, but managed to visit the Royal Academy Exhibition at Somerset House, when he attracted the notice of Major Pryse Gordon, at whose recommendation, Lord Panmure generously placed the boy as pupil to T. M. Joy. He entered the Royal Academy Schools in the year 1837 and exhibited there, in the year 1839, a picture of "A Moor," and a portrait. In 1840 he exhibited his first subject picture, "Tasso in Disguise, Relating his Persecutions to his Sister." That same year he returned to Aberdeen, where he was employed in painting portraits. He made a sketch portrait of J. E. Millais in 1843, which was in the hands of T. O. Barlow, R.A. Again in London in 1846, he exhibited "A Presbyterian Catechising" in 1847. In 1851 he paid the first of his many visits to Spain; he stayed at Seville and painted many pictures, rich in colour and character, earning for himself the nickname of "Spanish Philip." "The Spanish Gipsy Mother" was purchased by Queen Victoria, on the recommendation of Sir Edwin Landseer. "The Letter-Writer" was painted especially for Her Majesty. With Richard Ansdell he made a tour through the Peninsula during part of the years 1856 and 1857, and in the latter year sent home, to the Royal Academy Exhibition, a "Charity" and the "Prison Window.

This same year he was elected an Associate of that institution, and the next year, 1858, he exhibited "Spanish Court," "El Contego," "Youth in Seville," and a "Portrait of His Royal Highness The Prince Consort," for the City of Aberdeen. He was elected full Academician in the year 1859 and exhibited "Huff," and a portrait of Augustus L. Egg, R.A. In 1860 followed "The Marriage of the Princess Royal," a Royal commission, and "Prayer," his Diploma picture, now in the Diploma Gallery at Burlington House. In this year, too, he painted the portrait of "Her Royal Highness the Princess Beatrice." In the spring of 1866 he went to Rome, but ill-health soon brought him back to London, when he suffered a paralytic stroke, and died on February the 27th, in the year 1867. His picture of "Spanish Boys Playing at Bull-Fighting" was bought by the Scottish National Gallery after his death. Several of his works, including "La Gloria" and "Prayer" have been engraved by his friend T. O. Barlow, R.A. Many of his pictures were exhibited at the London International Exhibition of 1873.

### No. **1534.** *The Promenade.*

A Spanish lady, dressed in a green silk skirt, yellow kerchief, and a black mantilla, is seen against a blue sky; she carries a red-handled fan in her left hand. Behind her, a passer-by raises his tasseled hat in salutation. Other ladies are seen taking the air on the promenade. Initialed and dated




Until 1884 in the collection of Charles Skipper, Esq., late of Russell Square.

On canvas, 2 ft. 5¾ in. *h.* by 1 ft. 10 in. *w.*

Tate Gift, 1894.

### No. **1907.** *Gossips at a Well.*

A scene in southern Spain. Two ragged but gaily dressed muleteers, who have come to fill the earthern jars with which their beast is laden, are shown gossiping with some girls who

come to draw water. The girls are also ragged and barefooted, but their hair is carefully dressed, with bright flowers and silver pins at the side. An old woman, on the right, lowers her pitcher for a boy to drink from, and a dog laps the water from the ground. A seller of cooling drinks and his customers are seen through the archway on the left, and a building with Moorish windows fills the distance. Initialed as in No. 1534, and dated 1860.

On canvas, 1 ft. 11½ in. *h.* by 4 ft. ½ in. *w.*

Exhibited at the Royal Academy in 1861.

Bequeathed by Mr. Charles Gassiot, 1902.

## No. **1908.** *The Prison Window.*

A weeping woman is seen lifting her child to the barred window of a Spanish prison. The prisoner reaches his arms through the grating, and presses his face against it, to embrace the child. To the right an old woman appears to be holding a sentinel in talk; and, under an archway, the tower of the prison buildings is seen in the distance, with a sentinel patrolling the battlements. Initialed as in No. 1534, and dated Sevilla, 1857.

On canvas, 3 ft. 5 in. *h.* by 2 ft. 4 in. *w.*

Exhibited at the Royal Academy in 1857.

Bequeathed by Mr. Charles Gassiot in 1902.

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## **PICKERSGILL** (HENRY WILLIAM), **R.A.**

B. 1782. D. 1875.

Henry William Pickersgill was born in 1782, in Spitalfields, London. His father was a silk manufacturer. The son, having a strong love of painting, became a student of the Royal Academy, and as early as 1806 was a contributor to its exhibitions. He was elected an associate in 1822, and an academician in 1826.

Pickersgill's contributions to the Academy exhibitions were chiefly portraits, but in the early part of his career he exhibited a few landscapes, and later in life several fancy subjects—as in 1848. "The Old Oak Chest."

Among his earlier portraits were several actors; and during his long practice he painted a large proportion of the eminent

persons of his time. In 1825 he exhibited a portrait of Miss L. E. Landon. He painted also Earl Cornwallis, the Duke of Wellington, Lord Hill, General Sir Charles Napier, Lords Eldon, Lyndhurst, and Brougham, Jeremy Bentham, Baron Humboldt, William Wordsworth, Charles Kemble, Henry Hallam, Lord Lytton, George Stephenson, Michael Faraday, Sir R. Murchison, and many others.

Pickersgill was elected librarian of the Academy in 1856 ; and he placed himself on the list of Honorary Retired Academicians in 1872. He was a very large contributor to the Academy, having exhibited 363 pictures in sixty-four years, from 1806 to 1872 inclusive ; his name being absent from the catalogue only three times during that long interval. He died at his house in London on the 21st of April, 1875.

### No. **416.** *Portrait of Robert Vernon.*

The former of the Vernon collection of pictures, presented by him to the nation, Dec. 22, 1847. Seated, half length, life size ; he holds on his knees a pet spaniel. Vernon was born in 1774, made his fortune as a contractor for army horses, and bought pictures from 1820 onwards under the advice of George Jones, R.A. He died on May 22, 1849, and is buried in the church of Ardington, Berkshire.

On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.*
Engraved by W. H. Mote.
Painted in 1846.
Vernon Collection, 1847.

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## **POMEROY** (FREDERICK WILLIAM), **A.R.A.**

### No. **1759.** *The Nymph of Loch Awe.*

A nymph was set to watch a magic well and to see that the water did not rise above a certain height.
She fell asleep, and the water rose, and she was drowned.—The origin of Loch Awe. *Old Legend.*

The nymph lies on her right side by the rising water, her right arm under her head, her left arm thrown behind her ; inscribed, F. W. Pomeroy, Sc— 1897—

Marble, 2 ft. 2 in. *l.* by 10 in. *w.* and 10 in. *h.*, including the plinth of Mexican onyx, 2 in. thick.
Exhibited at the Royal Academy of Arts in 1897.
Chantrey Purchase, 1897.

No. **1762.** *Dionysos.*

Young Bacchus lifts the wine-cup above his head with the left hand, the right holds a vine branch at his side, vine leaves are twined round his head. Inscribed on the triangular plinth F. W. Pomeroy, Sc— /91.

Bronze, 1 ft. 8 in. *h.*

Presented by Mr. Henry J. Pfungst, F.S.A., in 1898.

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## POOLE (Paul Falconer), R.A.

B. 1810. D. 1879.

Paul Falconer Poole was born at Bristol in 1810. The first picture which he exhibited at the Royal Academy, in 1830, was "The Well: a scene at Naples," but during seven years from that date his name does not appear in the catalogue. In 1838 he painted "The Emigrant's Departure," and in 1840 "Herman and Dorothea at the Fountain." A picture which he exhibited in 1843, "Solomon Eagle exhorting the people to repentance during the Plague of London," attracted considerable notice, and was followed, in 1844, by the "Beleaguered Moors," and in 1846 by "The Visitation of Syon Monastery."

In 1846 Poole was elected an Associate of the Royal Academy, and the following year he gained a prize of 300*l.* in the National Competition for historical designs exhibited in Westminster Hall, the subject which he selected being "Edward the Third's generosity to the Burgesses of Calais."

In 1848 he exhibited his picture "Arlète, a peasant girl of Falaise in Normandy, first discovered by Duke Robert le Diable," and in 1849 a painting in three compartments illustrating scenes from "The Tempest." The characteristics which distinguish most of his later works were noticeable in his painting of "The Messenger announcing to Job the Irruption of the Sabæans and the Slaughter of his Servants" exhibited in 1850, and his "Goths in Italy," exhibited in 1851. His subsequent pictures include "The May Queen preparing for the dance," and "Mariana singing to her Father Pericles," 1852; "The Song of the Troubadours," 1854; "The Seventh Day of the Decameron," 1855; "The

Conspirators—Midnight Meeting," 1856; "A Field Conventicle," 1857; "The last scene in King Lear," 1858; "The Escape of Glaucus and Ione," 1860. In this year Poole was elected a Royal Academician, and contributed annually to the Royal Academy Exhibition for several years, sending three pictures in 1864, of which the most notable was "Lighting the Beacon on the coast of Cornwall at the appearance of the Spanish Armada." Among his last works was "Ezekiel's Vision," exhibited in 1875, and eventually selected for the National Gallery from a bequest made by the artist. In 1878 Poole was elected a member of the Institute of Painters in Water-Colours. He died on the 22nd of September, 1879.

No. **1091.** "*The Vision of Ezekiel.*"

"And I looked, and, behold a whirlwind came out of the north, a great cloud and a fire infolding itself, and a brightness *was* about it, and out of the midst thereof as the colour of amber, out of the midst of the fire. Also out of the midst thereof *came* the likeness of four living creatures."—*Ezekiel*, i., 4, 5.

On canvas, 4 ft. 5¼ in. *h.* by 6 ft. 1¼ in. *w.*

Bequeathed by the painter in 1879.

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## POTTER (Frank Huddlestone).

B. 1845. D. 1887.

Frank Potter was born on April 25, 1845, the youngest of thirteen children. His father, George W. K. Potter, a solicitor, was Secondary of the City of London for fifty years, and his uncle, Cipriani Potter, was a well-known musician and first president of the Royal Academy of Music. Some years after leaving school Frank Potter entered as a student of art at Heatherley's in Newman Street, and afterwards studied at the Royal Academy Schools. He then went to Antwerp, but returned in a few months. He showed a small "Study of a Girl's Head" at the Academy in 1870. In the following year he exhibited there another "Girl's Head," but did not show again at the Academy till 1882. From 1871 to 1885 he exhibited chiefly at the British Artists, and became a member of that Society in 1877. His work attracted little notice, and even among the fellow-artists

who admired it few knew him well, because of his shy and retiring nature. A little gleam of recognition came with the opening of the Grosvenor Gallery of 1887. Potter showed there a picture called "A Quiet Corner," "a girl, in expanded skirts of some diaphanous white material, sitting pensive in a low chair against a greenish background." But the recognition came too late; Potter, never robust, and reduced to ill-health by actual want, had been failing for some years, and died on the opening day of the exhibition May 3, 1887, aged forty-two. In November of the same year a wall at the British Artists was hung with thirty-three of his pictures, the "Music Lesson" among them. It is perhaps the most important of his works, all of them small in scale. It is also typical in its deep luminous tone, naiveté of drawing, execution by glazings and stipplings in some varnish medium over a reddish ground, and also in its subject. "The subjects are all of the same simple kind. They are always girls; girls of every age between ten and twenty, sitting here in an invalid chair, her head propped against a pillow, and her lines relieved against a background of rich oriental decoration; here coming in with afternoon tea through a doorway which allows us to catch a De Hoogh-like glimpse into a further room; or, again, crouched child-like in her nightgown before the red glare of a winter fire." (*Manchester Guardian*, Nov. 28, 1887.) An example of Potter's art was acquired, through the late Mr. Philip Rathbone, for the Walker Art Gallery, Liverpool; another was lent by Mr. Stirling Lee to the Wolverhampton Exhibition in 1904, and a third, from the same collection, was in the Old Masters of 1907. A few personal notes may be added to the scanty record of Potter's life and character from the recollection of a friend and fellow artist, Mr. J. B. Yeats:—

"He was the most attractive man I ever met, the most gentle and meekest of men, and yet no art school could have made or marred him; neither in art nor in anything else could the gates of Hell have prevailed against him. He had a great stutter, and in consequence seldom spoke; and yet in any house he entered he was the one to whom everyone brought everything good, bad or amusing that they wanted to tell. He was of Dutch extraction, which accounts for much. His father was rich, and he was brought up gently. His father always allowed him plenty of money, but when he died Potter had nothing or next to nothing

I sometimes think that we were all afraid of him, but that love perpetually cast out fear. He had no reading or education, except painting and good manners—I mean good manners taken internally, not merely for outward application. He had a thin face, moustache, and a crown of curly hair. His sense of humour was extraordinarily rich and pure. Connie Gilchrist, when a child, was one of his models; he spoke, or rather stammered, about her with great affection. His studio always had two or three dolls carefully put to sleep by their mothers, the children who sat to him. Of course he was an old Tory; no one ever argued with Potter; it was so much more easy and natural to agree with him."

## No. **2108.** *A Music Lesson.*

A lamplight scene. At a cottage piano, nearly facing the spectator, a child of twelve to fifteen years seated to the right and facing left is teaching a smaller child, perched on the piano-stool. She indicates the notes on the sheet of music with a pointer, her left hand rests upon the keys. Her frock is pomegranate colour, that of the smaller child intense green, and both have reddish hair. The wall above the piano is green, broken by a gilt picture frame, and there are dark panels and screens right and left. To the right is also a small table with a blue vase on a citron coloured cloth; on a stand to the left lies a Japanese doll. A small vase of flowers stands on the piano.

On panel, 1 ft. 8 in. *h.* by 2 ft. 4½ in. *w.*

On the back of the panel are two beginnings of studies and a chalk inscription, "A Music Lesson. By Frank H. Potter. Finished Jan., 1887" (four months before his death).

Purchased from Mr. Percy Thomas, out of the Clarke Fund, 1907.

## No. **2214.** *Little Dormouse.*

A little girl with red hair and dark eyes, apparently the same model as appears on the piano-stool in No. 2108, is seated, seen to the knees, dressed in bright green with white at the neck and wrists. She holds on her lap with the left hand a white bowl with blue stripes, containing her supper of bread and milk, a spoon in her right. She looks up shyly towards the spectator. The background is a deep blue. The picture is larger in scale than Potter's other works, and is possibly the last he painted. A friend and fellow-artist contrived to sell it for him, and hurried back eagerly

with the cheque, but came too late. Potter was dead of sheer want.

On panel, 1 ft. 9½ in. *h.* by 1 ft. 6 in. *w.*

Presented by Amy, Lady Tate, 1908.

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## POUSSIN (CHARLES), FRENCH SCHOOL.

B. 1819. D. 1904.

Charles Pierre Poussin was born on the 28th of December, 1819, in Paris. He studied under Coignet. His most important pictures are Breton subjects like "Pardon Day in Brittany" in this Gallery, "La sortie de l'Eglise d'un mariage breton," in the collection of Liet.-Col. Chauvin at Bourges, "Le repos des pelerins en Bretagne," in the collection of M. Dumas at Passey, near Paris, "L'eau dans les manches d'un Enfant, superstition bretonne," "Une marchand de chevaux," "Une foire Normande," and "La distribution des restes du repas aux pauvres le lendemain d'une noce bretonne," a large picture which obtained a mention honorable at the Exposition de Paris in 1885. Poussin painted many other scenes of Breton marriages and a large number of landscapes. He died in Paris on October 12th, 1904.

### No. 810. *Pardon Day, in Brittany.*

This represents a fête held in honour of *Notre Dame de Bon Secours* of Guingamp, in Brittany, on the 2nd of July in every year. Pope Paul V., in 1619, granted a plenary indulgence to all those who truly confessed and communicated, who should visit the said church on that day. Hence great crowds frequent this festival of the Roman Church. The numerous pilgrims are assembled in an open wood, variously occupied, and exhibiting many interesting examples of local costume. Signed *Charles Poussin*, 1851.

On canvas, 4 ft. 10 in. *h.* by 10 ft. 9 in. *w.*

Painted in 1851.

Presented by Mr. R. E. Lofft in 1870.

## POYNTER (AMBROSE).

B. 1796. D. 1886.

Ambrose Poynter, architect, was born on 16th May, 1796. His professional career began in the office of John Nash, and he further qualified himself for future practice by a year and a half's travel through Italy, Sicily and the Ionian Islands, where he made numerous sketches.

Among his architectural works were the Observatory at Cambridge, the Hospital and Chapel of St. Katherine, Regent's Park, Christ Church, Westminster, and the French Protestant Church in Bloomsbury Street. He made exhaustive notes and drawings of English domestic architecture from the fourteenth to the sixteenth centuries.

He studied water-colour drawing with Thomas Shotter Boys, and in Paris, where he formed the intimate acquaintance of R. P. Bonington. He made many drawings outlined in pencil and sometimes washed with colour. He assisted Charles Knight in the Pictorial part of his Shakespeare, and of the Pictorial History of England. In the latter work he wrote the chapters on literature, science, and the fine arts. He was Inspector of the Schools of Design, connected with the School of Art established in 1836 at Somerset House. He was one of the original members of the Institute of British Architects, and other learned societies. He died at Dover on the 20th November, 1886. By his first marriage, to Miss Emma Forster, a granddaughter of the sculptor, Thomas Banks, R.A., he was the father of Sir Edward Poynter.*

### No. **1716.** *A Street.*

An old street in which most of the houses have their gable ends built towards the road; shadows cast by the houses across the way creep up the walls; one house, with a flat shop-front, has the

* See for further details Professor T. Hayter Lewis, in the Journal of the Proceedings of the Royal Institute of British Architects, 1887.

shutters up; another on the right, built of wood, with tiled roof, has a signboard over the door on which is written

THE
SERGEANTS
HEAD
I STEVENS

Water-colour and lead pencil, 6½ in. *h.* by 9 in. *w.*
Presented by Miss H. M. Poynter in 1898.

No. **1717.** *Northleach Church, Gloucester.*

The east end and tower of a late Gothic church with perpendicular additions and alterations; tombstones form the foreground of the drawing; on one of them is written

Northleach Church
Gloucestershire

Lead pencil, 6½ in. *h.* by 4½ in. *w.*
Presented by Miss H. M. Poynter in 1898.

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**POYNTER** (SIR EDWARD JOHN), **P.R.A.**

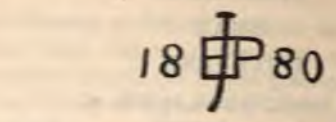
No. **1586.*** *A Visit to Æsculapius.*

"In time long past, when in Diana's chase
A bramble bush prickt Venus in the foot
Old Æsculapius healpt her heavie case
Before the hurte had taken any roote."

—*Thomas Watson (Arber's Reprint).*

Venus, attended by the three Graces, has entered the enclosed garden before the house of Æsculapius, and is showing the "hurte" to the god of medicine, who is seated, with his dog beside him, between the columns of the porch; overhead is a trellis overgrown with honeysuckle; behind him stands a handmaid in red with a box of ointment; to the right another maiden in blue is dipping a small bucket into the basin of a marble fountain; behind, in the wall of the garden, is a gate of gilded bronze and marble with a Greek inscription, "ΤΩΙ ΑΣΚΛΗΠΙΩΙ," leading to

a grove of ilex trees, through which are seen the fluted columns of a temple; sparrows and doves hover near the goddess, and the staff of Æsculapius, with the serpent about it, is seen near a flower-bed to the left. Initialed and dated,



On canvas, 4 ft. 11½ in. *h.* by 7 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1880.

Chantrey Purchase, 1880.

No. **1948.** *Outward Bound.*

Two children playing among some rocks by the seashore are watching a boat, made of a walnut shell and a feather, being carried by the tide out to sea through a natural arch in the cliffs. By their side are a fishing-rod, a little basket and some shells.

On canvas, 1 ft. 7½ in. square.

Bequeathed by Mr. Henry Evans.

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## PRINSEP (VALENTINE CAMERON), R.A.

B. 1838. D. 1904.

Valentine Cameron Prinsep was born on St. Valentine's Day, 1838, in Calcutta. He was the second son of Henry Thoby Prinsep, Bengal Civil Service Director of the East India Company and afterwards Member of the Council of the Secretary of State for India. Prinsep was educated by the Rev. J. Penrose, Exmouth, and the Rev. L. J. Bernays, Elstree; he was originally intended for the Indian Civil Service, for which he received a nomination from his father, and he was accordingly entered as a student at the East Indian Company's College at Haileybury in 1855, but he left to follow art in the ensuing year. He

studied the works of Watts, who had lived in his father's house since 1852, and, influenced by Rossetti, he assisted in the decoration of the Union Hall of the Oxford Debating Society, begun by Rossetti, Morris, Burne-Jones, Arthur Hughes, and others in 1858. The subjects were all taken from the Morte d'Arthur and Prinsep's panel represented the love of Sir Pelleas for the Lady Ettarde. After a short visit to Italy with Burne-Jones, Prinsep went to Paris and worked in the studio of Gleyre in 1859, where Sir Edward Poynter and Whistler also studied. The winter of 1860–61 Prinsep spent in Rome and shared a studio, out of a garden in the Via Porta Pinciana, with Edouard Brandon. In Rome Prinsep renewed and strengthened his friendship with Robert Browning and William Storey; he has left an account of this time in reminiscences published in the Magazine of Art in 1904.

The first picture Prinsep sent to the Royal Academy was called "Bianca Capella," exhibited in 1862. He exhibited there yearly till his death. His next important pictures were "Jane Shore" and "Cleopatra." At the same time three other works appeared, "The Dish of Tea," "The Village Violinist," and "Reading Sir Charles Grandison." Other early works were portraits of Viscount Ingestre and Lady Theresa Talbot, "Penelope" and "The Harvest of Spring." Prinsep painted a portrait of Lord Lawrence for Government House, Calcutta, by order of the Secretary of State for India. In 1876 Prinsep revisited India and worked there for more than a year upon the preliminary studies for the large composition by which he is best known, the Durbar at Delhi, when Queen Victoria was proclaimed Empress of India. It was exhibited in 1880 under the title of "The Imperial Assemblage held at Delhi, by Lord Lytton," was presented to their Suzerain by the people of India, and is now hung in St. James' Palace. In 1882 Prinsep returned to romantic subjects with "The Death of Siward the Strong" and "Phyllida," and, in 1883, "Titian's Niece," "After the Honeymoon," "Bathing Ghâts at Benares," and a portrait of Mrs. Kendall in Tennyson's "Falcon." Other pictures of this period were a "Punjabee Girl," "The Saturday Dole in the Worcester Chapter House," a portrait of Mr. Frederick Leyland, the artist's father-in-law, "Bon di," "Five o'clock Tea," "The Handmaids of Siva preparing the Sacred Bull at

Tanjore for a Festival," and "Ayesha," the Chantrey purchase now in this Gallery. Amongst Prinsep's later pictures were "Medea, the Sorceress," "Diva Theodora Imperatrix, Empress and Comedian," "A Versailles," "La Révolution," painted in 1896 as his diploma picture, "At the First Touch of Winter, Summer fades away," "Cinderella," "Autumn," and "Venetian Women after their Day's Work."

Prinsep was elected an Associate of the Royal Academy in 1879 and full member in 1894; he was professor of painting from 1901; he died on November the 11th, 1904, at the house he built for himself, next to that of his friend Lord Leighton in Holland Park, Kensington.

Prinsep, who was devoted to manly sports, was one of the founders of the Artists' Volunteer Corps, in which he held a commission for many years, retiring with the rank of Major. Besides the reminiscences already alluded to and several papers on artistic subjects, he wrote "Imperial India, an Artist's Journal," the plays "Cousin Dick" and "Monsieur le Duc," and two novels "Virginie" and "Abibal the Tsourian."

**No. 1570.** *Ayesha.*

A three-quarter length picture of an Eastern girl, draped in a brown-red shawl. She holds a large covered copper vase in her arms; her left wrist is loaded with silver bangles.

On canvas, 2 ft. 11¼ in. *h.* by 2 ft. 3¼ in. *w.*

Exhibited at the Royal Academy in 1887.

Chantrey Purchase, 1887.

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**PROUT** (SAMUEL).

B. 1783. D. 1852.

Samuel Prout was born in Plymouth on September 17, 178[illegible] and was educated at the local Grammar School. When quite child he had a sunstroke which affected his health for the rest his life. He had art teaching from a drawing master in the tow[illegible] but was first employed by John Britton, during a journey in Cor[illegible] wall, when collecting materials for his "Beauties of England an[illegible] Wales" in 1801. In 1802 Prout sent some drawings to Britto[illegible]

which showed great progress, and he come to London to live with Britton in Clerkenwell for two years. Here he copied the works of the best topographical draughtsmen of the day, and went into the counties to sketch for Britton's publications. In 1804 he exhibited at the Royal Academy and continued to do so for several years, sending 28 works there. He had to live much of the time in the country on account of his ill-health and returned to Cornwall. In 1811 he came again to London and lived at Stockwell. He was an exhibitor at the Royal Society of Painters in Water Colours from 1815, and was elected a member in 1819, sending in all 560 works to the exhibitions. He first visited the continent in 1819, and frequently afterwards, becoming celebrated as a painter of cathedrals, churches, town-halls, and market-places in Normandy. In 1824, and afterwards, he visited Venice and other parts of Italy, and Germany; facsimiles of his sketches were published in 1839. He contributed to the illustrated annuals, and for Ackermann he undertook a series of designs in lithography to be used as drawing copies. Prout was painter in water colours to George IV. and Queen Victoria He died at Denmark Hill on Feb. 9 or 10, 1852. A collection of his drawings was exhibited at the Fine Art Society's Galleries in 1879–80 with notes by John Ruskin. There are twenty-two examples of his work in the Victoria and Albert Museum, South Kensington.

**No. 1978.** *A Street in Antwerp.*

The sun lights up three old houses covered with elaborate carvings and with their gables facing the street. The broken lines of the windows are varied with white and blue curtains On the name plate of the side street to the right may be read the words KRAE . . . . . STR . . . .

Water-colour on paper, 1 ft. 4½ in. *h.* by 11½ in. *w.*

Bequeathed by Mr. Charles Fraser in 1905.

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**PYNE** (JAMES BAKER).

B. 1800. D. 1870.

James Baker Pyne was born in Bristol in December, 1800; he was articled to an attorney, but abandoned the law to

become an artist. In the year 1835 he came to London exhibited at the Royal Academy, the British Institution, the Society of British Artists; he became a member of last Society in 1837, and was for some years Vice-President.

In 1846 he visited Switzerland, Germany and Italy, and revi Italy in 1851. He published three lithographed series of landscapes; in 1840 one illustrating Windsor and its surroun Scenery, in 1853 The English Lake District, and in 1859 Lake Scenery of England. He died on the 29th July, 1870, was buried in the Highgate Cemetery.

Three of his oil paintings belong to the Dixon Bequest in Bethnal Green Museum—"Night Fete at Olevano," signed dated 1854; "Thirlmere, Cumberland," of 1867; and "View Venice," 1860. An oil painting, and two water-colour drawi belong to the Art Department, South Kensington Museum, are now on loan; the oil is "The Bay of Naples—From Villa Rocco Romano, Strada Nuova," which is signed and da 1868. The water-colour drawings are a "Distant View of Arun Castle" and a "View in Cumberland."

## No. **1545.** *Totland Bay.*

In the middle-ground of the picture a fisherman's hut, wit thatched roof and tiled outbuildings, is relieved white again background of sea and distant cliffs. A road leads down to shore, on which a boy and girl on horseback are riding, follo by a dog. Signed, J. B. PYNE 1844. 86.

On canvas, 2 ft. 11¾ in. *h.* by 4 ft. 7 in. *w.*

Tate Gift, 1894.

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**REID** (JOHN ROBERTSON).

## No. **1557.** *A Country Cricket Match, Sussex.*

The match is taking place on a village green. To the left tent, with groups of spectators and rustics seated at a ta Signed, John R. Reid—78.

On canvas, 3 ft. 5½ in. *h.* by 5 ft. 11¼ n. *w.*

Painted at Ashington, in Sussex.

Exhibited at the Royal Academy in 1878.

Tate Gift, 1894.

No. **1600.** *Toil and Pleasure.*

Some farm labourers are grouped in a field of turnips watching, with various expressions of interest, a hunt, which is going by in the distance. Signed, John R. Reid=79.

On canvas, 3 ft. 2½ in. *h.* by 5 ft. 11½ in. *w.*

Painted at Ashington, in Sussex.

Exhibited at the Royal Academy in 1879.

Chantrey Purchase, 1879.

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## RICHMOND (GEORGE), R.A.

B. 1809. D. 1896.

George Richmond, the son of Thomas Richmond, a miniature portrait painter, was born in Brompton on 28th March, 1809. He received his early artistic education from his father, and at the age of 15 was admitted a student of the Royal Academy, where he became a pupil of Fuseli, then Keeper. The original genius of Blake at this time attracted certain admirers, who in artistic circles formed a group, somewhat resembling in their enthusiasm and segregation the Pre-Raphaelite Brotherhood, which came into existence a generation later. Young Richmond was greatly interested by the new doctrines which it professed, and while under this influence he painted in 1828 a little picture representing "Christ and the Woman of Samaria," the style of which is somewhat reminiscent of Blake, though mainly based on the study of early Italian masters. This picture, in accordance with Richmond's wish, was presented by his family nearly 70 years later to the National Gallery, and is described below. It soon became apparent, however, that George Richmond's chief ability lay in the direction of portraiture. He went to Paris and studied hard at the Louvre, but both before and after this stage in his career the subject pictures which he exhibited were neither numerous nor remarkable. In 1831 he married Miss Tatham, the daughter of a well-known architect. In 1833 he sent four portraits to the Royal Academy. In the following year six, including one of Lord Sidmouth, appear in the catalogue, and thenceforth he seems to have received numerous similar

commissions from persons of position. The strain of constant work proved too much for his health, and in 1837 he went to Italy, where he remained for two years and made many friends. On his return he found the demand for his portraits, both in oil and crayon, constantly increasing. He reckoned among his sitters some of the most distinguished persons in London, where, owing to his artistic success and courteous manners, he won great social popularity. In 1857 Richmond was elected an Associate of the Royal Academy, and nine years later a full member. Always a well read and cultivated man, he had acquired considerable knowledge of the history of art, and retained through life a genuine admiration for the works of the old masters. When, on the death of Sir William Boxall, the Directorship of the National Gallery became vacant, it is understood that Gladstone, then Premier, offered the appointment to Richmond, who, however, probably because his time was so closely occupied by professional work, declined to accept it. He followed his profession until 1881, when he practically gave up painting, and became Retired Royal Academician. But he continued to take great interest in art, and for years assisted the Academy by his advice in selecting works for the Winter Exhibition at Burlington House.

Having reached the advanced age of 87, he died at his house in London on March 19, 1896.

## No. 1492. *Christ and the Woman of Samaria.*

Seated on a bank between two trees and leaning on the wall of a circular stone well, Our Lord, wearing a crimson robe, turns to accost the woman who has come to draw water in a metal ewer. She stands on the other side of the well in an attitude of reverent attention. Behind her a flock of sheep is grazing. In the distance three figures are seen walking over hilly pasture land. Beyond rise the walls and towers of a small town. Signed, on a rock in the foreground "GEORGE RICHMOND 1828"

On panel, 1 ft. 4½ in. *h.* by 1 ft. 8 in. *w.*

Presented by Mr. Richmond's family in 1897.

## RIVERS (LEOPOLD).

B. 1852. D. 1905.

Leopold Rivers was a member of the Royal Society of British Artists, Suffolk Street, and began to exhibit in London in 1873. He sent a large number of pictures to the gallery of the society and also to the Royal Academy, the Royal Institute of Painters in Water-Colours, and to other exhibitions. He died in 1905.

### No. **1710.** *Stormy Weather.*

At the turn of the road, over some low lying land, is a finger post; a man in a white smock slowly leads a donkey drawing a cartload of peat towards it. It is raining over at the hamlet to the left; the ragged clouds are tearing across the dark blue sky and partly hiding the dark purple hill. Signed, Leopold Rivers.

Water-colour, 1 ft. 9 in. *h.* by 2 ft. 6 in. *w.*

Exhibited at the Royal Academy in 1892.

Chantrey Purchase, 1892.

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## RIVIERE (BRITON), R.A.

### No. **1515.** *The Miracle of the Gadarene Swine.*

"And the unclean spirits went out, and entered into the swine: and the herd ran violently down a steep place into the sea (they were about two thousand), and were choked in the sea.

And they that fed the swine fled."—*Saint Mark*, V., 13-14.

Initialed and dated near the dog to the right,

On canvas, 3 ft. 5½ in. *h.* by 5 ft. 2¾ in. *w.*

Exhibited at the Royal Academy in 1883, and at the Birmingham Art Gallery 1892.

*Tate Gift, 1894.*

*(B.A.)*

## No. **1516.** *Giants at Play.*

Three navvies resting under a brick wall watch a bull-pup worrying a tuft of feathers tied to a string. Signed with the monogram as in No. 1515, and dated 1882.

On canvas, 2 ft. 8 in. *h.* by 4 ft. 4½ in. *w.*

Exhibited at the Royal Academy in 1883.

Tate Gift.

## No. **1517.** *Companions in Misfortune.*

In a brown coat, a yellow handkerchief tied round his left hand, his gun clutched in his right, a wounded poacher lies at the root of a big tree in a hedge, his watchful dog curled up beside his head. Initialed as in No. 1515 and dated 1883.

On canvas, 2 ft. 10 in. *h.* by 4 ft. 2 in. *w.*

Tate Gift.

## No. **1518.*** *A Blockade Runner.*

A black and white cat is escaping along the top of a brick wall from the jaws of four open-mouthed dogs; the fox terrier in front is jumping after her as high as he can, but seems unable to reach the top of the wall. Initialed, as in No. 1515, and dated 1888.

On canvas, 1 ft. 11 in. *h.* by 1 ft. 4½ in. *w.*

Tate Gift.

## No. **1566.** *Sympathy.*

The study for a larger painting now in the Royal Holloway College, and finished afterwards. The disconsolate little girl in her sky-blue dress, sitting on the well-carpeted stairs, was painted from the artist's daughter. A white dog sits by her side in an attitude of deep sympathy with his mistress in her trouble.

On canvas, 1 ft. 5½ in. *h.* by 1 ft. 2 in. *w.*

Engraved by Frederick Stacpoole, A.R.A.

Until 1896 in the collection of Colonel John Hargreaves, of Maiden Erlegh, Berks.

Tate Gift, 1894.

No. **1577.** *Beyond Man's Footsteps.*

A polar bear standing high up on blocks of ice seems to survey a vast extent of arctic landscape illuminated by the red light of the setting sun.

On canvas, 3 ft. 10 in. *h.* by 6 ft. *w.*

Exhibited at the Royal Academy in 1894.

Chantrey Purchase, 1894.

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## ROBERTS (DAVID), R.A.

B. 1796. D. 1864.

David Roberts was born at Stockbridge, near Edinburgh, October 24, 1796. He was apprenticed to a house painter and decorator, but at the expiration of his apprenticeship he devoted himself at once to scene painting, and obtained employment in 1816 at the Edinburgh circus, at 25*s.* a week; he was afterwards engaged for the Glasgow theatre. He was not a student of the Trustees' Academy, though he attended it a few days.

In 1822 Roberts came to London, and was engaged as a scene painter at Drury Lane Theatre, where later Stanfield became his fellow-labourer in the same department. His very great success as a scene painter led Roberts to try his fortune in the more delicate province of architectural painting in oil, and in this branch of his art also he soon demonstrated extraordinary capacity, and was not long in acquiring a public recognition of his powers. He appeared first as an exhibitor at the Royal Academy in 1826, with a view of "Rouen Cathedral;" he exhibited also at the British Institution, and more frequently with the Society of British Artists at Suffolk Street; he was one of the original members and a Vice-President of that society, but had to leave it eventually in order to qualify himself for membership of the Royal Academy.

In 1832–33 Roberts made a tour in Spain, a fruitful source during many years of his sketches and pictures. In 1835 he exhibited at the Royal Academy a large exterior view of "The Cathedral of Burgos," and painted the small interior of the same cathedral, which is now in this collection.

Roberts made many journeys on the Continent of Europe, and in 1838–39 undertook an arduous and extensive tour in the East,

which, like his Spanish journeys, was thenceforth the constant source of pictures, including some of his finest works. A more immediate result was a series of published sketches which has spread the painter's reputation even to the East.* Among the most remarkable pictures, the result of this Eastern tour, are "The Ruins of Baalbec, Mount Lebanon in the Distance," exhibited at the Academy in 1841, and "Jerusalem from the South-east, the Mount of Olives," exhibited in 1845.

From 1835 until his death Roberts' name was but once, in 1839, absent from the Royal Academy catalogues; he contributed altogether 99 pictures, somewhat more than one-third of his works in oil, to the Royal Academy exhibitions. He painted altogether about 260 oil pictures. He was elected an Associate of the Academy in 1838, while in the East, and became a full member in 1841, having earned this dignity by his Spanish pictures chiefly. He died in London of apoplexy, on the evening of November 25, 1864, in his sixty-ninth year.

Though Roberts did not attain to a great age, he yet lived long enough to see his early pictures sold at auctions for ten and even twenty times the amount of the original prices. His pictures are almost exclusively architectural, but the purely landscape and figure portions of them have generally an admirable effect also. They are too numerous to admit of mention even of a selection of them. Among the most interesting are some of the very last—those illustrating the more conspicuous architectural monuments of this metropolis. As remarkable exceptions to his ordinary subjects may be instanced "The Destruction of Jerusalem by the Romans under Titus, in the year 71," exhibited at the Academy in 1849 (published in chromo-lithography by Day and Haghe); and the large and magnificent sunset view of Rome from the convent of Sant' Onofrio, in the Exhibition of 1855, and now permanently placed in the Edinburgh Gallery, to which it was presented by the painter. Many of Roberts's foreign sketches were published in "The Landscape Annual," and other publications of the same

* These sketches were exhibited in a room in Regent Street in 1840, and were published, on a large scale, by Alderman Moon in 1842 and following years, under the title—*The Holy Land, Syria, Idumea, Arabia, Egypt, and Nubia;* the lithographs drawn by Louis Haghe, and the letterpress of the "Holy Land" by Dr. Croly; 123 plates in three volumes folio. Egypt and Nubia, with descriptions by Mr. Brockedon, constitute a separate work; both were published plain and coloured by hand in imitation of the sketches.

period ; he received 15*l.* each for the original drawings. The sale of his remaining sketches and drawings, at Christie's, in June 1865, realized the large amount of 16,450*l.*

## No. **400.** *Interior of the Cathedral at Burgos, North Transept.*

The rich Gothic cathedral of Burgos, the capital of Old Castile, was commenced by Ferdinand III. early in the 13th century. The magnificent flight of steps to the left, leading into the cathedral from the upper town, belongs to the period of the Renaissance, and was executed in the 16th century. Signed David Roberts.

On wood, 1 ft. 8½ in. *h.* by 11½ in. *w.*

Painted in 1835.

Engraved by E. Challis.

Vernon Collection, 1847.

## No. **401.** *Chancel of the Collegiate Church of St. Paul at Antwerp.*

The church, as it at present exists, is a work of the 17th century. The original church, which was attached to a Dominican convent, was destroyed in 1547. The marble altar is by Pieter Verbrugghen, the younger ; the altar-piece, by Cornelis Cels, was painted in Rome in 1807. Signed David Roberts, R.A., 1848.

On canvas, 4 ft. 8 in. *h.* by 3 ft. 8 in. *w.*

Painted in 1848 for Robert Vernon.

Engraved by E. Challis.

Vernon Collection, 1847.

## No. **1975.** *The Shrine of Edward the Confessor.*

The chapel of St. Edward the Confessor is in the centre of the ambulatory behind the choir in Westminster Abbey. The shrine was erected by the order of Henry III. in 1269, and is decorated with marble inlaid work in the manner of the Cosmati. A gleam of sunlight falls on the white marble shrine and the dim recesses of the abbey radiate on every side. On the left are the Coronation chairs and some Westminster scholars. The shrine is inscribed, VIRTIUM LAUDIBUS. Signed David Roberts, 1830.

Water-colour, 1 ft. ½ in. *h.* by 1 ft. 6 in. *w.*

Bequeathed by Mr. Charles Fraser, in 1905.

## ROOKE (THOMAS MATTHEWS).

No. **1624.** *The Story of Ruth.*

Under the first or left-hand division of the story is written—

"The Lord do so to me, and more also, if aught but death part thee and me.

Under the second or middle division is written—

"The Lord recompense thy work, and a full reward be given thee of the Lord God of Israel, under whose wings thou art come to trust."

and under the right-hand or third and last division—

"He shall be unto thee a restorer of thy life, and a nourisher of thine old age for thy daughter-in-law, which loveth thee, hath borne him."

In the left-hand division is Ruth the Moabitess, in a purple-black gown, and with a white veil over her head, clinging to the right arm of Naomi, her mother-in-law, who is returning home to her own people in Beth-lehem-Judah; she is dressed in a green-black gown and has a grey veil over her head, and a gourd slung at her side. Orpah is seen behind waving farewell as she returns to her mother's house.

In the middle division Ruth is gleaning after the reapers among the sheaves, in the barley-field of Boaz, who stoops towards her as he makes her welcome; he wears a black fringed garment, and has a gold chain about his head; behind, other maidens in green and grey glean after the reapers.

In the right-hand, and last division, under a vine loaded with ripe white grapes, sits Naomi, her feet on a rug and wearing a green mantle lined with blue; beside her stands Ruth in purple raiment, two strings of pearls round her veil; she has placed her child, Obed, in the arms of her mother-in-law

All three divisions are 2 ft. $2\frac{3}{8}$ in. *h.*; the two outer divisions are 1 ft. $3\frac{1}{2}$ in. *w.*; the middle division is 1 ft. $1\frac{1}{4}$ in. *w.*

Painted during the year 1876, and the spring of 1877.

Exhibited at the Royal Academy in 1877.

Chantrey Purchase, 1877.

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## ROSSETTI (GABRIEL CHARLES DANTE).

B. 1828. D. 1882.

Gabriel Charles Dante Rossetti was born on May 12, 1828, th elder son of Gabriele Rossetti, an Italian poet who, becomin involved in political difficulties, escaped from his native countr

to England, where in 1826 he married Frances Polidori, daughter of Alfieri's secretary, and was subsequently appointed Professor of Italian at King's College, London. At the age of eight Gabriel was placed at King's College School where he remained seven years. Having shown an early taste for art he then entered Cary's studio in Bloomsbury, and in due course was admitted a student of the Royal Academy in the "Antique" School, 1845–6, but he never passed into the "Life."

Among his fellow pupils at the Academy were Millais and Mr. Holman Hunt. In 1848 these three, along with four other friends, associated themselves under the name of the Pre-Raphaelite Brotherhood. On one side, the efforts of these young painters were directed to a strict study of natural detail, but the side of the movement that Rossetti represents is the research of intense poetic expression. A half-conscious influence that affected their design and technique came to them from the German "Pre-Raphaelite" movement, their direct knowledge of early Italian art being small.

Rossetti had made some attempts at painting under Madox Brown's tuition, but his first picture was painted under the technical supervision of Mr. Holman Hunt, in a studio they shared. This picture, "The Girlhood of the Virgin," was exhibited at the Hyde Park Gallery in 1849.

In 1849 and 1850 he painted under the title of "Ecce Ancilla Domini" a picture of the Annunciation, which is now in this Gallery and described below. For some years after this period Rossetti, indifferent to the opportunities which artists usually covet for the display of their works, was content to exhibit his designs and pictures in the rooms of the Hogarth Club, a society of artists and amateurs, to which he belonged.

His favourite subjects were derived from mediæval history and legends, early Italian poetry, and old English ballad literature. He only once diverged from such themes in the direction of modern story, and began the picture entitled "Found," illustrating a pathetic episode of humble life, in 1853.

Meanwhile Rossetti had distinguished himself in the field of literature. It is said that he wrote a play in his childhood. It is certain that his translations from the early Italian poets were begun

as early as 1845 or 1846, and shortly afterwards he published in their original form (which at a later period was considerably modified) his well-known works, "the Blessed Damozel" and "Sister Helen." He was the leading writer in "The Germ" in 1850. His collected poems were published in 1870.

In 1857 Rossetti contributed to the illustrated edition of Tennyson, and collaborated with Burne Jones, Morris, and others, in the decoration of the Union Debating Hall, at Oxford. Some of his finest design and drawing dates from this period.

In 1860 he married Miss Elizabeth E. Siddall, who had been his model and inspiration for some five years. She died two years later.

In 1862 he executed several pictures in water-colours, among which may be mentioned "Paolo and Francesca," "Bethlehem Gate," and the "Heart of the Night." These were succeeded by "Beata Beatrix," 1863; "Il Ramoscello" (the bust length portrait of a young and beautiful girl), "The Blue Bower," "The Beloved," a subject taken from the Song of Solomon, 1865-6. The "Lady Lilith" of 1864 marks the highest point reached in his oil-painting. In 1868 he painted as an altar-piece for Llandaff Cathedral "The Adoration of the Magi" with side wings representing King David in youth and old age. Among the more important works of his maturer life are "Proserpine," 1874; "Dante's Dream" (now in the possession of the Liverpool Corporation) 1870, and "The Salutation of Beatrice," left unfinished in 1881. Many of his later designs are distinguished by mannerisms and peculiarities which have been attributed to his impaired health. He died on the 8th of April, 1882, and in the following year exhibitions of his pictures and drawings were held by the Royal Academy and by the Burlington Fine Arts Club. Drawings by Rossetti are to be found in the Print Room (British Museum), and at South Kensington; but the largest collection is that in the Corporation Gallery, Birmingham.

No. **1210.** "*Ecce Ancilla Domini*" (The Annunciation

In the corner of a humble room with whitewashed walls, the Virgin, clad in a linen garment, sits half raised from the bed on which she has been reclining. By her side stands the Angel Gabriel draped in white. He holds a lily branch in his right hand, and

raises his left as though in salutation, while a light yellow flame plays around his feet.

At the head of the bed is suspended a blue curtain. At the other end an embroidered stole hangs from a frame. In the background is an open window through which the Holy Spirit enters in the form of a dove.

The head of the Virgin was painted from that of the artist's sister, the poetess Christina Rossetti; Thomas Woolner the sculptor sat for the head of the Archangel. Signed with initials and dated March, 1850.

On canvas, 2 ft. 4 in. *h.* by 1 ft. 4 in. *w.*

Painted in 1849.

Etched by Eugène Gaujean.

Purchased at the sale of the late Mr. William Graham's pictures in London, 1886, out of a fund bequeathed by the late Mr. John Lucas Walker.

No. **1279.** *Beata Beatrix* (subject taken from the "Vita Nuova" of Dante).

Rossetti's description of the picture is as follows :—

"The picture illustrates the 'Vita Nuova,' embodying symbolically the death of Beatrice as treated in that work. The picture is not intended at all to represent death, but to render it under the semblance of a trance, in which Beatrice, seated at a balcony overlooking the city, is suddenly rapt from earth to heaven.

You will remember how Dante dwells on the desolation of the city in connection with the incident of her death, and for this reason I have introduced it as my background, and made the figures of Dante and Love passing through the street and gazing ominously on one another, conscious of the event; while the bird, a messenger of death, drops the poppy between the hands of Beatrice. She, through her shut lids, is conscious of a new world, as expressed in the last words of the 'Vita Nuova'—That blessed Beatrice who now gazeth continually on His countenance *qui est per omnia saecula benedictus.*"

Beatrice (a life-size figure, seen to the waist) clad in a plum-coloured robe and bright green super-tunic, sits in a balcony, on the parapet of which is a sundial. In the distance is a bridge crossing the Arno.

The frame is from the artist's design and bears the inscriptions, 'Jan. Die 9, anno 1290' and 'Quomodo sedet sola civitas.' The former refers to the date of the death of Beatrice; this, and the hour of her passing, marked on the dial, had their

astrological symbolism for Dante (See *Vita Nuova* XXX). The latter, 'How doth the city sit solitary that was full of people; how is she become as a widow! she that was great among the nations!' (Lamentations I. 1) are the words of Dante at the departure of Beatrice. The picture was painted by Rossetti in memory of the death of his wife, whose features are given to Beatrice. It was begun in 1863, but completed later, and is the original of which there are various versions. (See Marillier, 'Dante Gabriel Rossetti,' p. 88.)

On canvas, 2 ft. 9 in. *h.* by 2 ft. 1¼ in. *w.*

Engraved in mezzotint by F. Miller.

Presented in 1889 by Lady Mount-Temple in memory of her husband, Lord Mount-Temple.

No. **1702.** "*Rosa Triplex.*"

Three ladies leaning over a parapet; each one holds a rose in her left hand. Signed with the monogram of the artist, and dated **1867.**

Red chalk heightened with white, 1 ft. 8 in. *h.* by 2 ft. 4½ in. *w.*

Bequeathed by Mr. John J. Lowndes in 1892.

No. ——. *Portrait of Mrs. William Morris.*

Three-quarter length, turned to her left, her face a little towards the spectator, seated at a table, her elbows resting upon it, and her hands clasped near her chin, before her a book of music with a brown and red cover. In a white glass vase are some white roses, and a tendril of the hop plant. The lady is dressed in blue, and wears gold chains round her neck and a gold bracelet on her right wrist. On the third finger of her left hand is a gold ring with a bright green stone. One carnation rests on the music-book, two others are placed in her green silk belt. Over a dark red hanging are the words:—

JANE MORRIS A.D. 1868. D. G. Rossetti pinxit Conjuge clara poetâ, et præclariffima vultu, Denique picturâ clara sit illa meâ!

On canvas, 3 ft. 7 in. *h.* by 2 ft. 11 in. *w.*

Lent by Mrs. William Morris.

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**ROTHENSTEIN** (WILLIAM).

No. **2116.** *Jews Mourning in a Synagogue.*

The scene is a small Russian "schul" or synagogue. Seven men, two of them standing, the rest seated, and facing three-quarters to the right, are grouped against the grey-washed wall of the room. They are mourning for the death of their "Rav" or Rabbi.

They are draped in the customary "talith" or praying-shawl, with its stripes of white and blue-black. To the left hangs a curtain, embroidered in red and gold.

On canvas, 4 ft. 1 in. *h.* by 3 ft. 8½ in. *w.*

Exhibited at the New English Art Club in the summer of 1906, and in the autumn of the same year at the Jewish Exhibition in Whitechapel.

Presented, 1907, in commemoration of the Exhibition of Jewish Art and Antiquities, held at the Whitechapel Art Gallery in 1906, by Mr. Jacob Moser, J.P., of Bradford, through the Trustees of that gallery represented by Canon Barnett and Sir Edgar Speyer, Bart., and a special committee represented by the Very Rev. Dr. Gaster, The Haham of the Spanish and Portuguese Jews.

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## SADLER (WALTER DENDY).

### No. 1555. *Thursday.*

A group of monks is engaged in fishing in a stream near their church and monastery. One, in the middle, has hooked a large fish. The other monks stand round and watch the struggle with varied expressions of interest. Signed and dated, W. Dendy Sadler. 80.

On canvas, 2 ft. 9½ in. *h.* by 4 ft. 7 in. *w.*

Exhibited at the Royal Academy in 1880.

Tate Gift, 1894.

### No. 1556. *A Good Story.*

A Franciscan friar is seated at the hearth of the refectory of a Dominican monastery with the remains of his repast before him: two of the brothers sit listening to his story. Signed and dated W. Dendy Sadler—81.

On canvas, 1 ft. 11½ in. *h.* by 2 ft. 7½ in. *w.*

Tate Gift, 1894.

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## SANDBY (PAUL), R.A.

B. 1725. D. 1809.

Paul Sandby, called the father of water-colour painting, was born at Nottingham, in 1725. At the age of sixteen he obtained work at the Military Drawing Office in the Tower of London. After the rebellion of 1745, he assisted in the Military Survey of the Highlands, under Colonel David Watson. Sixty-eight drawings made by Sandby, in Scotland, are in the Print Room of the

British Museum. He quitted the service of the Survey in 1751, and for a time took up his abode with his brother, Thomas Sandby, at Windsor. He made a number of drawings of the Castle and neighbourhood ; many of them are now in the Royal Library. He had began to practice etching when in Scotland, and now published a series of eight plates illustrating the works at Virginia Water from drawings by his brother. Sir Joseph Banks, P.R.S., purchased some of his drawings, and Sandby accompanied him to Wales, sketching the chief castles and the picturesque scenery of that country. Sandby published several series of etchings, including the first aquatints engraved in England, "Twelve views in aquatint, from drawings taken on the spot in South Wales," 1775. He obtained the secret of this art from the Hon. Charles Greville, who purchased it from John Baptist Le Prince, a French artist. Sandby improved the art, and wrote a paper on the subject. He also etched and published some caricatures, entering the lists with Hogarth himself. In 1760 he was residing in London, and assisted in the movement resulting in the foundation of the Royal Academy, of which he was one of the original members. He was appointed Chief Drawing Master at the Royal Military Academy, at Woolwich, a position he retained until 1796, when he retired with a pension and his son succeeded him in the post. Four of his drawings are in the Governor's office. He was appointed Deputy Librarian to the Royal Academy in 1799, and presumably held the post until his death on November the 7th, 1809. Eleven of his drawings are in the Victoria and Albert Museum, South Kensington, and a large number are in the collection of Mr. William Sandby. The majority are outlined with the pen and shaded with indian ink, the local colour washed on thinly afterwards. As his art developed, the washes of local colour became stronger and more true to nature, until his latest works approximated to the style of modern water-colour painting ; he also painted frequently in opaque body colour tempered with glue.

### No. **1853.** "*Edinburgh Castle.*"

This drawing was made about the year 1750, when Paul Sandby was draughtsman to the Survey of the Highlands, which was commenced after the suppression of the Rebellion in 1745. The rock on which the castle is built is partially surrounded by a sheet of

water, the North Loch, now drained and filled up; on the right are some men with a horse and cart tipping rubbish as though the filling up had already begun; on the hill to the left is a white octagonal building, the house of Allan Ramsay.

On paper, opaque water colour, 1 ft. 2½ in. *h.* by 1 ft. 9 in. *w.*
Presented by Mr. William Sandby, in 1901.

No. **1854.** "*Carmarthen Castle.*"

The castle is situated on the end of a bridge, which crosses the river Towy. The rapids rush through the archway on the right; three trees are on the left, and a fisherman in a red coat walks along the bank of the river in the foreground.

On paper, reed pen and brown ink, with grey shadow stinted with water-colour washes, 11¼ in. *h.* by 1 ft. 7 in. *w.*
Presented by Mr. William Sandby, in 1901.

No. **1855.** *Part of the Banqueting Hall of the Royal Palace of Eltham.*

The end of the ruined building, showing a door and two bricked-up windows, is on the left of the drawing. On the right are a brick and plaster cottage, and a group of cottagers and their dog. Some trees and another cottage are seen in the middle distance, and a man is mounting his horse with the aid of a horse-block near a high wall.

On paper, water colour, 10 in. *h.* by 1 ft. 2½ in. *w.*
Presented by Mr. William Sandby, in 1901.

No. **1856.** *The Cemetery Gate of St. Augustine's Monastery, at Canterbury, 1782.*

The castellated gateway with two octagonal towers is in the centre of the drawing, in a wide street ornamented with trees; two horsemen entering the city by the wooden bar, are discomposed by their steeds kicking and shying at a sow with her litter, which are being driven through the bar at the same time by a countryman in a white smock. Signed, P. Sandby.

On paper, pen and grey colour, used also for shadows, and water-colour washes, 1 ft. ¾ in. *h.* by 1 ft 8 in. *w.*
Presented by Mr. William Sandby, in 1901.

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## SANDBY (THOMAS), R.A.

B. 1721. D. 1798.

Thomas Sandby, the elder brother of Paul Sandby, was an architect; he was born at Nottingham in 1721. A view of that

town, drawn upon a new system of perspective he had elaborated, first brought him into notice. At the age of twenty he obtained work at the Military Drawing Office in the Tower of London. In 1743 he was appointed private secretary and draughtsman to H.R.H. William Augustus, Duke of Cumberland, and he accompanied him in his campaigns in Flanders and in Scotland. As draughtsman to the chief engineer for Scotland, he was at Fort William when Prince Charles Edward landed in 1745, and Sandby was the first person to convey intelligence of the event to the Government; he accompanied the Duke in his expedition to check the rebellion. There is a drawing by him of the battle of Cullodon, in the Royal Library at Windsor. The Duke selected Thomas Sandby to be his deputy ranger of Windsor Great Park, and he was much occupied with the construction of Virginia Water and other alterations. A number of drawings and plans illustrating the works are in the Royal Library and in the Soane Museum, Lincoln's Inn Fields. Like his brother, he was one of the original members of the Royal Academy, and he was elected first Professor of Architecture to that body. His first lecture was delivered on the 8th of October, 1770, and he repeated the series with augmentations and many illustrations annually until his death. The original manuscript of his lectures is in the Library of the Royal Institute of British Architects. His only known building in London is the Freemasons Hall, Queen Street, a sketch for which is in this gallery. The title of Grand Architect was conferred upon Sandby at the opening ceremony. He designed an oak altar-screen for St. George's Chapel, Windsor, and a new stone bridge over the Thames at Staines; both these works have now been superseded. Several houses near Windsor are from his designs, amongst others St. Leonards Hill for H.R.H. the Duchess of Gloucester, and Holly Grove for Colonel Deacon. He was also engaged upon the Bleach Works at Llewenny, Lord Portarlington's house in Ireland, and the King's Booth on Ascot Heath. In 1777 he was appointed conjointly with James Adam to the post of architect to his Majesty's Office of Works. He died on the 25th of June, 1798; there is a tablet to his memory in Windsor Parish Church.

No. **1852.** *The Design for Freemasons Hall, London.*

The sketch for the interior of the Freemasons Hall, in Queen *Street, Lincoln's Inn* Fields. The barrel vaulting rests upon a cornice

and entablature supported by pilasters and fluted columns. Over the entablature on each side of the hall is a range of semi-circular windows, which are placed thus high in order to prevent the masonic ceremonies being overlooked by the adjacent houses. Several figures are walking about the hall in the foreground. The foundation stone of this hall was laid on May 1st, 1775, by the Grand Master, Lord Petre, and the hall was opened on May 23rd, 1776, when the title of Grand Architect was conferred on Thomas Sandby. A large new hall has been built, and the old one, from Thomas Sandby's design, appropriated as the Grand Chief Temple of the Order. It was partially destroyed by fire in 1883, but has been completely restored. Signed T. Sandby. inv.

On paper, pen and indian ink, with thin washes of water colour 1 ft. 2¾ in. *h.* by 1 ft. 2½ in. *w.*
Presented by Mr. William Sandby, in 1901.

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## SARGENT (JOHN SINGER), R.A.

### No. 1615. *Carnation, Lily, Lily, Rose.*

Two children in white frocks are engaged at twilight in lighting some Japanese lanterns hanging in a garden of lilies, roses and carnations. Signed at the top left-hand corner, John S. Sargent.

Exhibited at the Royal Academy in the year 1887.
On canvas, 5 ft. 7½ in. *h.* by 4 ft. 11 in. *w.*
Chantrey Purchase, 1887.

### No. 2053. *Miss Ellen Terry, as Lady Macbeth.*

Miss Ellen Terry as Lady Macbeth holding the crown of Duncan over her head, the gold reflecting a red glow on to the palms of her hands. She is wearing the robe of metallic blue with long green sleeves decorated all over with iridescent beetle-wings, designed for Sir Henry Irving's revival of the tragedy at the Lyceum Theatre. This picture was in the collection of Sir Henry Irving.

On canvas, 7 ft. 2 in. *h.* by 3 ft. 8 in. *w.*
Presented by Sir Joseph Duveen, 1906.

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## SCHEFFER (ARY).

B. 1795. D. 1858.

Ary Scheffer was the son of John Baptist Scheffer, Cour painter at Amsterdam, and was born at Dordrecht in 1795. He

displayed an early taste for drawing, and is said to have exhibited a picture at the age of twelve. On the death of his father in 1809, the education of Ary and his two brothers devolved upon Madame Scheffer, who removed with her young family to Paris, where Ary became a pupil of Pierre Guérin. In 1816 he obtained the great prize for painting at Antwerp, the subject of his picture, which is still preserved in the Antwerp Museum, being "Abraham and the three Angels." His reputation as an artist was greatly enhanced by a work which he executed in 1822, "The Shades of Francesca da Rimini and her lover appearing to Dante and Virgil." Twenty years later this picture was sold for 43,600 francs.

In 1824 he painted "Gaston de Foix found dead after his Victory at Ravenna," and in the following year, "Suliot Women vowing to precipitate themselves from the rocks after the defeat of their Husbands." In 1839 appeared his well known picture of "Dante and Beatrice." Among the subjects of his later works were several of a sacred character as, for instance, "Christ the Comforter" in 1837; "The Adoration of the Magi" in 1841; "Mary Magdalen" and "Christ bearing His Cross" in 1845; "Christ and the Holy Women" in 1846. One of his largest works in this line of Art was "The Temptation of Christ by Satan," which has been engraved.

Ary Scheffer died at Argenteuil near Paris, on the 15th of June, 1858.

## No. **1169.** *Portrait of Mrs. Robert Hollond.*

Life size. Dressed in a white linen robe open at the neck, and a rose-coloured mantle thrown over the left shoulder. Background of blue sky.

On canvas, of oval form, 2 ft. 6½ in. *h.* by 1 ft. 10½ in. *w.*

Bequeathed by Mr. Robert Hollond in 1885.

## No. **1170.** *St. Augustine and St. Monica.*

At a balcony open to the sky, St. Augustine, draped in a brown pallium thrown over a pale crimson tunic, sits by his mother, who is clad in the white robes of her sisterhood. She holds his left hand clasped in hers, and the eyes of both are turned heavenward.

On canvas, 4 ft. 5½ in. *h.* by 3 ft. 5½ in. *w.*

Bequeathed by Mr. Robert Hollond in 1885, whose wife sat to the artist for the features of St. Monica.

**SCOTT** (WILLIAM BELL).

B. 1811. D. 1890.

William Bell Scott, the son of a well-known Scottish engraver, was born at Edinburgh in 1811, and received his early education at the High School in that city. From his father and elder brother David (who also was a painter) he derived an elementary instruction in art, which he followed up as a student at the Trustees' Academy. At the age of twenty he came to London, where he devoted himself to drawing from the antique at the British Museum. It was not, however, until 1840 that he sent any picture to a London exhibition. The Suffolk Street Gallery received his first works, viz. :—"The Jester," "The Wild Huntsman," and "King Alfred disguised as a Harper." A few years later he began to exhibit at the Royal Academy and the British Institution, where his pictures appeared at intervals up to 1869. Meanwhile he competed at the exhibition of cartoons in Westminster Hall, but obtained no prize. His ability, however, attracted sufficient notice to obtain for him an appointment of some importance in connection with the Government School of Art at Newcastle-on-Tyne, and during many years of his life he was recognized as an authority in matters pertaining to industrial art and decorative painting. In 1857–8 he was commissioned by the late Sir Walter Trevelyan to execute at Wallington Hall a series of eight pictures illustrating the history of Northumberland. "The King's Quhair" supplied him with subjects for another series of mural paintings, which decorate the walls of a staircase at Penkill Castle, Girvan, the residence of his friend, Miss Boyd.

Scott enjoyed the friendship of Rossetti, and like that painter, found time for literary work, both as an essayist on Art, a biographer, and poet. In 1887 he was elected an honorary member of the Royal Scottish Academy. He died at Penkill on the 22nd November 1890.

No. **1322.** *The Eve of the Deluge.*

"There was marrying and giving in marriage till the day when Noš entered the ark, when the waters came and carried them all away."

On the terrace or upper gallery of an ante-diluvian palace, overlooking a plain, an eastern prince sits caressed by his wife.

and surrounded by his retinue, on a raised platform bordered with flowering plants. At his feet tiger-cubs gambol. The empty goblet in his hand, and a rudely fashioned harp held by a female slave, suggest a recent banquet. Two of the male attendants, bending over the balcony, on which a jar of incense is burning, watch with expressions of amusement and curiosity the family of Noah, who are entering the Ark. From the horizon a dark and ominous cloud is seen rising into the sky.

On canvas, 12¾ in. *h.* by 1 ft. 5½ in. *w.*

Presented by Miss Alice Boyd in 1891.

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## SEDDON (THOMAS).

B. 1821. D. 1856.

Thomas Seddon was born in London, in the parish of St. Botolph, Aldersgate, on the 28th August 1821. He was brought up by his father, the eminent cabinet-maker, to his own business, but he followed more especially that department to which his natural disposition led him, namely, the making of designs for furniture. In his capacity of designer he gained the silver medal of the Society of Arts in 1848. In 1850 he was mainly instrumental in founding the "North London School of Drawing and Modelling" in Camden Town, revived in the Working Men's College, Great Ormond Street; and he was, in common with Ford Madox Brown, a zealous teacher at that school.

In 1851 Seddon finally adopted painting as his profession. His first important picture, "Penelope at her Web," appeared in the Royal Academy exhibition of 1852; but he subsequently devoted himself exclusively to the department of landscape.

In 1853 he accompanied Mr. Holman Hunt to the East, whence he returned in 1854, with two finished pictures, the "Pyramids of Ghizeh," and the "Jerusalem" now in this collection, besides many careful sketches of eastern life and localities, which were all exhibited together, after his death, in the large room of the Society of Arts, in the spring of 1857. He died at Cairo, November the 23rd, 1856, having set out on a second journey to the East in October of that year.*

* *Society of Arts Journal*, June 1857.

No. **563.** *Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Counsel.*

On the left are seen the modern walls of Jerusalem and the mosque of El Aksa on mount Moriah, assumed to be on the site of the ancient Temple; to the right, the Mount of Olives and the village of Siloam. The sleeping figure under the pomegranate tree represents the painter's Syrian servant reposing during the heat of the day.*

On canvas, 2 ft. 1 in. *h.* by 2 ft. 8 in. *w.*

Painted on the spot in 1854; the painter was occupied five months in its execution.

Presented by an association of gentlemen in 1857.

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## SHANNON (J. J.), A.R.A.

No. **1901.** *The Flower Girl.*

A flower girl, who is nursing her baby, is seated under the shade of a plane tree; the sun glances through the leaves and lights on her cheek and neck and on her cotton gown. She wears a black hat and shawl, and her left arm supports a basket of roses. Signed, J. J. Shannon.

On canvas, 2 ft. 8½ in. *h.* by 2 ft. 1½ in. *w.*

Exhibited at the Royal Academy in 1901.

Chantrey Purchase, 1901.

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## SIMMONDS (William George).

No. **2139.** *The Seeds of Love.*

A youth, wearing tunic and hood, scatters seeds in the furrows of a field bordered by tree stems, among whose roots grow primroses. Crows hover and alight behind him. Leaning against a tree with her back to the sower is a young shepherdess with crook, and beyond her a field with a flock of sheep.

Water colour, 1 ft. 9½ in. *h.* by 1 ft. 4 in. *w.*

Exhibited at the Royal Academy, 1907.

Chantrey Purchase, 1907.

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* This unfortunate youth was, shortly after Seddon's visit, poisoned by his stepmother; he having succeeded in gaining the affections of a girl his stepmother intended to marry to her own son.

**SMALL** (WILLIAM).

No. **1595.** *The Last Match.*

On an open moorland an Irish peasant is lighting his pipe by a match which a girl is shading from the wind with her cloak. A pig is pulling at the cord by which it is tied to the old man's arm. Signed, W. Small 1887.

On canvas, 4 ft. 3½ in. *h.* by 3 ft. 3½ in. *w.*

Exhibited at the Royal Academy in 1887.

Chantrey Purchase, 1887.

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**SMITH** (SIDNEY, R. J.).

No. **1742.** *Original Design for the National Gallery of British Art.*

A perspective view of the first design for the front elevation, with a first floor plan in the top left hand corner. Signed, Sidney R. J. Smith, F.R.I.B.A., Architect.

Exhibited at the Royal Academy in 1893, and at the Salon in Paris in 1894.

Pen and ink, 1 ft. *h.* by 2 ft. 1 in. *w.*

Presented by the artist in 1900.

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**SMYTHE** (LIONEL), **A.R.A.**

No. **1709.** *Germinal.*

A field full of daisies and other wild flowers. A sturdy young boy in a white pinafore stands with his back to us and puts some green stuff into a basket, held by a girl in a pink cap, blue gown, and lighter blue apron. A puppy barks at some ducks who protect their fluffy brood. At the back are four mares, each with her foal; and over the budding trees is a red house with a turret, and a walled garden, near the red out-buildings. Signed, L. Smythe, 1889.

Water-colour, 1 ft. 11 in. *h.* by 1 ft. 5½ in. *w.*

Exhibited at the Royal Academy in 1889.

Chantrey Purchase, 1889.

### SOMERSCALES (THOMAS).

No. **1773.** *Off Valparaiso.*

On a dark blue rolling sea under a clear sky, a four-masted iron ship is seen to the right, taking in sail and hailing a shore boat with a brightly dressed crew which is being rowed towards her. The low lying coast of Chili is on the left horizon.

On canvas, 3 ft. 2 in. *h.* by 5 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1899.

Chantrey Purchase, 1899.

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### SPEED (HAROLD).

No. **1964.** *The Alcantara, Toledo, by Moonlight.*

Two high arches of the Alcantara bridge over the river Tagus are bathed in bright moonlight. On the right a lamp lights up the gate of the bridge at the entrance to the city of Toledo. A covered cart drawn by three mules crosses the bridge, the road seen in the distance winds round the castle hill to the railway station.

On canvas, 2 ft. *h.* by 3 ft. *w.*

Chantrey Purchase, 1905.

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### STANFIELD (CLARKSON), R.A.

B. 1793. D. 1867.

Clarkson Stanfield was born at Sunderland, in the county of Durham in 1793. He commenced life as a sailor, but was still young when he took up painting as a profession. He began his art career as a scene painter at the Royal Theatre in Wellclose Square ; and in 1824 he became a member of the Society of British Artists. In 1826 he was engaged as scene painter at Drury Lane Theatre ; and in 1827 he exhibited a picture at the British Institution of "Wreckers off Fort Rouge," by which he added a new renown to his great reputation as a scene painter. He first appeared as an exhibitor at the Royal Academy in 1829, with a "View near Châlons sur Saône" ; which was succeeded in the following year by his fine picture of "Mount St, Michael, Cornwall." In 1831 he exhibited

"A Storm," "Strasburg," "Venice," and "A Fisherman of Honfleur." In 1832 he exhibited "The Opening of New London Bridge," and was this year elected an Associate of the Royal Academy: in 1835 he became an Academician. In 1836 he exhibited his "Battle of Trafalgar," painted for the Senior United Service Club; and from that time until his death on the 18th of May 1867, with the single exception of 1839, he continued without intermission to adorn the walls of the Academy with a series of marine subjects, interspersed occasionally with some important works of a more exclusively landscape character. Altogether Stanfield exhibited 132 pictures on the walls of the Royal Academy, in 38 exhibitions, extending over 39 years.

## No. **404.** *Entrance to the Zuyder Zee, Texel Island.*

On a lively sea off the coast a number of vessels of various descriptions are sailing to and fro under a brisk breeze. To the right, on the north-eastern extremity of the island, is an old mill; and a projecting jetty occupies the middle of the picture.

On canvas, 3 ft. 3½ in. *h.* by 4 ft. 1½ in. *w.*

Engraved by R. Wallis.

Exhibited at the Royal Academy in 1844.

Vernon Collection, 1847.

## No. **405.** *The Battle of Trafalgar, and the Victory of Lord Nelson over the combined French and Spanish Fleets, October the 21st,* 1805.

Sketch for the large picture painted for the Senior United Service Club; exhibited in 1836.

"The picture represents the centre of the combined fleet, at half-past 2 o'clock, about an hour and a half after Lord Nelson received his death wound. The *Victory*, the ship which bore his Lordship's flag, after sustaining a heavy fire from four of the enemy's ships, is in the act of disengaging herself from the *Redoubtable*, a French 74, at that time lashed alongside the *Temeraire*, a British 98, and at that moment the *Fougueux*, another French 74, became the prize of the latter. On the left of the spectator is Vice-Admiral Collingwood, in the *Royal Sovereign*, with her prize, the *Santa Anna*, totally dismasted, and the other ships on the lee division. On the right of the *Victory* is the *Bucentaur*, a French 80 (Admiral Villeneuve's), with her main and

mizen masts shot away, and the *Santissima Trinidad*, a Spanish four-decker, both ships unmanageable wrecks."*

On wood, 1 ft. 3½ in. *h.* by 2 ft. 7½ in. *w.*
Painted in 1833.
Engraved by J. Cousen.
Vernon Collection, 1847.

## No. **406.** *The Lake of Como.*

"And now the purple mists
Rise like a curtain; now the sun looks out,
Filling, o'erflowing with his glorious light
This noble amphitheatre of hills:
And now appear as on a phosphor sea
Numberless barks, from MILAN, from PAVIA:
Some sailing up, some down, and some at rest;
Lading, unlading, at that small port-town
Under the promontory—its tall tower
And long flat roofs, just such as GASPAR drew,
Caught by a sun-beam starting through a cloud,
A quay-like scene, glittering and full of life.
And doubled by reflection."

—*Rogers's "Italy."*

On wood, 1 ft. 6½ in. *h.* by 2 ft. 6½ in. *w.*
Painted in 1825.
Engraved by J. Cousen.
Vernon Collection, 1847.

## No. **407.** *The Canal of the Giudecca, and Church of the Gesuati, Venice.*

In the background is a distant view of the Alps under a summer sky flecked with clouds. The church and other buildings line the canal on the right, and a carefully composed group of boats leads the eye to the distance on the left.

On canvas, 2 ft. *h.* by 2 ft. 11¼ in. *w.*
Painted in 1836.
Engraved by J. Cousen.
Vernon Collection, 1847.

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## **STANLEY, LADY** (DOROTHY TENNANT)

## No. **1567.** *His First Offence.*

Signed and dated, Dorothy Stanley, 1896.
On canvas, 1 ft. 11¾ in. *h.* by 1 ft. 1 in. *w.*
Exhibited at the New Gallery in 1896.
Added to Tate Gift, 1894.

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* *Royal Academy Catalogue*, 1836.

## STARK (JAMES).

B. 1794. D. 1859.

James Stark was the son of a master dyer at Norwich, where he was born in 1794. Having shown at an early age an aptitude for drawing, he was articled by his father to John Crome, the well-known landscape painter, under whose tuition he remained for three years.

From the foundation of the Norwich Society of Artists in 1803, that town may be said to have possessed a school of art, to which the two Cromes (senior and junior), Vincent, Cotman, and others belonged. They established an annual exhibition, probably the first of its kind held in the provinces. But the county of Norfolk afforded little patronage to local art. Many of the landscapes exhibited by the elder Crome and his gifted pupil failed to attract purchasers at Norwich, though they met with a ready sale in the metropolis. In due course young Stark came to London, where he studied figure drawing, and in 1817 he was admitted a student of the Royal Academy. About the same time he exhibited at the British Institution a picture entitled "Boys Bathing," which was bought by the Dean of Windsor. This was followed by other works, viz.:—"Flounder Fishing," "Penning the Flock," and a view of "Lambeth, looking towards Westminster Bridge," the excellence of which secured him a prize of 50*l*., awarded by the British Institution, and led to commissions from Lord Northwick, Sir George Beaumont, Sir Francis Freeling, and other distinguished connoisseurs.

Unfortunately, in the full tide of his success he was compelled by the state of his health to return to Norwich and abandon work for three years. In 1827 he undertook the publication of a large and costly work intended to illustrate the scenery of the rivers Yare and Waveney, in Norfolk. The plates were executed by Goodall, George and William Cooke, and other engravers. This work met at first with no remunerative sale, and might have involved pecuniary loss, but for a change of publishers, which had the effect of increasing the demand for copies. In 1830 Stark came back to London, where he lived ten years, removing in 1840 to Windsor, where the woodland and river scenery afforded ample and congenial subjects for his brush. At a later period, and for

the sake of his son's education in art, he again returned to London, where he died on the 24th of March, 1859.

### No. **1204.** *The Valley of the Yare, near Thorpe, Norwich.*

A cornfield, on undulating ground, skirted by a road and overlooking level country in which meadow-land and tree plantations alternate. In the foreground to the right is a cart which reapers are lading with wheatsheaves, while other rustics recline on the ground. In the middle distance to the left is a ruined church flanked by trees. The landscape has a low horizon, with a luminous sky, across which large grey clouds are drifting.

On canvas, 2 ft. 10¼ in. *h.* by 4 ft. 5½ in. *w.*

Engraved by H. J. Skrimshire.

Exhibited among other works by deceased British Artists at Burlington House in 1876.

Purchased in 1886 from Mr. A. J. Stark (son of the painter) out of a pecuniary bequest made by the late Mr. Richard Charles Wheeler.

### No. **2164.** *Woody Landscape.*

A path starts from the middle of the foreground and turns towards the left into a clump of oak and birch trees. A woman, a boy, and a girl pass under the trees carrying firewood. To the left in the foreground is a pond, to the right a donkey with a foal, and behind these marshy country leads to low hills on the horizon. The sky is cloudy.

Canvas, 1 ft. 8½ in. *h.* by 2 ft. 10 in. *w.*

Bequeathed by Mr. Henry Calcott Brunning, 1907.

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## **STARK** (Robert).

### No. **1760.** *Indian Rhinoceros.*

A rhinoceros thrusts forward his great horned snout and tramples on palm leaves ; inscribed, R. Stark, May 8·7.

Bronze, 2 ft. 5 in. *l.* 1 ft. 5 in. *h.*, including the bronze plinth, which is 2 ft. 2 in. *l.*, 11 in. *w.*, and 1½ in. *h.*

Exhibited at the Royal Academy in 1892.

Chantrey Purchase, 1892.

## STEVENS (Alfred).

B. 1818. D. 1875.

Alfred Stevens, painter, sculptor and designer, was born at Blandford in Dorsetshire in 1818; his father was a sign and heraldic painter. As soon as he left school, when he was ten years of age, he assisted in the workshop. His paintings attracted the notice of some of the neighbouring gentry and he was sent to Italy to study. He landed at Naples in his fifteenth year with some 60*l.* in his possession. Although he had been instructed to study the works of Salvator Rosa his originality and good taste made him turn to the work of the School of Giotto in the Incoronata. Many of his careful pencil studies from the primitive masters still exist; he also made sketches of the excavations at Pompei. He visited Rome, Siena, and Florence, where he remained three years, copying for the dealers, studying the frescoes and measuring the fronts of the palaces. In 1839 he was in Milan studying ornament under Albertolli. Returning to Rome in 1840 he was obliged for want of money to take a post as clerk of the works to a builder. During the next two years he worked as assistant to Thorwaldsen, the sculptor, whom he called his only master. Stevens returned to England in 1842, the most thoroughly educated artist the country has seen, and was appointed Professor to the new School of Design at Somerset House. He resigned in 1847, but his teaching has left its mark upon the best school of art work at South Kensington to this day. He inaugurated a method of design that combined the manners of Pompei and the Cinque Cento in his works at a house called Deysbrook, near Liverpool, and for Don Christobal de Murietta in Kensington Palace Gardens. His designs for stoves and fireirons made Messrs. H. E. Hoole and Co.'s exhibit at the Exhibition of 1851 a special feature in applied art. The principal work of his life was the Wellington Monument in St. Paul's; he entered for the preliminary competition in 1856 (model at South Kensington), and received only the sixth premium; but in 1857 the commission was given to him; it occupied him for seventeen years, and was practically completed when he died at Haverstock Hill in 1875. Though originally designed for its present position this monument stood in the Consistory Court where it was very badly seen until 1893. Stevens designed an equestrian statue to

surmount the whole, but it has not been placed in position as yet. He also designed four mosaics of Prophets for the spandrels under the Dome of St. Paul's, and a scheme for sculpture and painting in the Dome, which was not carried out. Concurrently he worked at the decoration of Dorchester House, Park Lane, for Mr. Holford, completing two chimney pieces (one with supporting marble figures), a buffet, and other parts of a splendid scheme.

### No. **1775.** *Portrait of Mrs. Mary Anne Collmann.*

A life-size half-length and full-face portrait of the wife of Leonard Collmann, the architect. Her golden hair is arranged in ringlets in the fashion of the early Victorian period; she wears a silk dress of amethyst colour with a narrow ruff round the neck joined in front by an antique cameo brooch, there is also a cameo of a woman's figure attached to her waist and to a gold chain that hangs from her neck; a cloak with a white satin lining falls from her shoulders, she sits in a room with dark green walls, white woodwork and a white mantel-shelf on the left.

On canvas, 2 ft. 3½ in. *h.* by 1 ft. 9½ in. *w.*

Purchased in 1900.

### No. **1846.** *Isaiah.*

A cartoon for the mosaic on a spandrel under the dome of St. Paul's Cathedral. The date of the design was 1862; the completed mosaic was uncovered July 22, 1864.

The prophet sits on a stone throne and is stooping eagerly forward to read a message on a stone table supported by an angel on the left, another angel holds a tablet on the right. The gaberdine of the prophet is blue and a light red mantle falls from his shoulders. The angels are clothed in amethyst coloured raiment and their wide spreading wings are dark blue with bright red. A tablet tied to the step of the throne with a red rope bears the name "Isaiah" in large letters.

On paper, 15 ft. 4 in. *h.* by 26 ft. *w.*

Presented by Mr. Charles J. Knowles, 1897.

### No. **1922.** *Judith.*

The head and shoulders of the Jewish heroine are seen in profile. She looks upwards, and her hands clasp the hilt of a two-handed sword.

On panel, 9 in. *h.* by 7 in. *w.*

Purchased in 1903 out of the Lewis Fund.

## No. **1923.** *King Alfred and his Mother.*

The young prince, looking up into his mother's face, is pointing to a large book held open upon her lap. The Queen bends forward with smiling eyes and half-open lips ready to answer his question. In the background an attendant in a green tunic leans forward to look at the passage indicated.

On panel, painted in a circle, 1 ft. 1½ in. in diameter.
Purchased in 1903 out of the Lewis Fund.

## No. **1957.** *The Angel announcing the birth of our Lord to the Shepherds.*

A lunette design for St. George's, Hanover Square, never executed, representing the angel announcing to the shepherds the birth of Christ. "And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid." The angel surrounded by clouds of glory appears in the centre of the composition, his right hand pointing heavenwards and his left stretched out in fellowship towards the shepherds, who are grouped on either side worshiping or shading their eyes from the light.

On card in the form of a lunette, 9½ in. *h.* by 3 ft. 4 in. *w.*
Purchased in 1905 out of the Lewis Fund.

## No. **1958.** *Study for a standing female figure.*

A red chalk drawing of a woman ascending an incline, her right hand pointing upwards.

A study for a figure on the cove of the ceiling for a room in Dorchester House.

On paper, in red chalk, 1 ft. 2½ in. *h.* by 10 in. *w.*
Purchased in 1905 out of the Lewis Fund.

## No. **2003.** *A study of a nude female figure seated.*

A nude female figure, seated, with her arms tied behind her, a study for the central figure of the composition four versions of which are seen at the foot.

Lead pencil, 1 ft. *h.* by 9½ in. *w.*
Purchased in 1905. Nos. 2003–2052 inclusive were purchased out of the Lewis Fund.

## No. **2004.** *Centaur and Triton.*

A centaur clubbing a triton who is vigorously defending himself with his fists, designed for an octagonal space, and squared for transfer.

Lead pencil, 5 in. *h.* by 7 in. *w.*
Purchased in 1905.

No. **2005.** *Studies for the "Isaiah" Cartoon.*

An alternative study for the angel on the left.
Lead pencil, 3¾ in. *h.* by 6½ in. *w.*
An alternative of the general composition.
Lead pencil, 6½ in. *h.* by 1 ft. *w.*, in the form of a spandrel.
Purchased in 1905.

No. **2006.** *Study for an Angel in the "Isaiah."*

A study for the angel on the right, holding a tablet, squared for enlargement.
Lead pencil and red chalk, 11 in. *h.* by 8½ in. *w.*
Purchased in 1905.

No. **2007.** *Studies for "Isaiah."*

Two studies for the head and neck of the prophet, and for the folds of his tunic, stained in the studio.
Red chalk and lead pencil, 1 ft. 1 in. *h.* by 10 in. *w.*
Purchased in 1905.

No. **2008.** *A study for the "Isaiah" and for a Battle of Lapithæ.*

A study for the head of the prophet from a beardless model.
Red chalk, 6½ in. *h.* by 5½ in. *w.* Arched top.
Two figures hurling stones, and one falling backward.
Red chalk, 5½ in. *h.* by 10 in. *w.*
Purchased in 1905.

No. **2009.** *Studies for a child and a woman seated.*

A child holding a scroll above his head.
Red chalk, 4 in. *h.* by 6½ in. *w.*
A woman in a skirt, seated on the ground.
Red chalk, 7 in. *h.* by 6¾ in. *w.*
Purchased in 1905.

No. **2010.** *A study for an Expulsion.*

A study of two figures walking hand in hand, one looking down upon the ground and the other upwards over her shoulder, towards heaven. At the base of the sheet is a larger study of the two hands interlocked.
Red chalk, 1 ft. 2 in. *h.* by 9½ in. *w.*
Purchased in 1905.

No. **2011.** *Studies for a military uniform* (1847).

Three studies for military tunics, caps, and belts.

Pen and ink, 7 in. *h.* by 9 in. *w.*

Purchased in 1905.

No. **2012.** *Studies of angels and a stairway.*

Four studies of angels holding scrolls, and a divided stairway with sections.

Pen and ink, 10 in. *h.* by 1 ft. 1½ in. *w.*

Studies for the angel appearing to the shepherds, and a side board.

6 in. *h.* by 1 ft. ½ in. *w.*

Purchased in 1905.

No. **2013.** *Studies of a man leaning on his elbow, and for stooping figures.*

A study for the back of a man leaning on his elbow, part of a composition of three figures for a decoration sketched on the right.

Red chalk and lead pencil, 6½ in. *h.* by 8½ in. *w.*

Five studies for stooping figures.

Red chalk, 10½ in. *h.* by 8½ in. *w.*

Purchased in 1905.

No. **2014.** *Study of a woman kneeling.*

A study of a draped figure kneeling in a supplicating attitude.

Red chalk, 10 in. *h.* by 9¾ in. *w.*

Purchased in 1905.

No. **2015.** *Study of a seated woman.*

A study for a woman seated and looking down at her right hand as if reading a book.

Red chalk, 1 ft. *h.* by 7 in. *w.*

Purchased in 1905.

No. **2016.** *Two studies of struggling figures.*

Studies for a group probably representing the "Rape of Deianira."

Red chalk, 6 in. *h.* by 9½ in. *w.*, and 5½ in *h.* by 9½ in. *w.*

Purchased in 1905.

No. **2017.** *Studies of struggling figures, and for a man hammering at an anvil.*

A study for the same subject as No. 2016.

Red chalk, 6¼ in. *h.* by 9 in. *w.*

Three studies for a man hammering at an anvil, probably for a panel in the design for the proposed gates of the Geographical Museum.

Red chalk, 1 ft. ½ in. *h.* by 9¼ in. *w.*

Purchased in 1905.

No. **2018.** *Three studies of figures and a woman striking a tambourine.*

A study for a man kneeling on one knee before another figure.

Red chalk, 9¼ in. *h.* by 5 in. *w.*

Two studies for a woman striking a tambourine.

Lead pencil, 9¼ in. *h.* by 5 in. *w.*

Studies for two standing figures.

Red chalk, 8 in. *h.* by 1 ft. *w.*

Purchased in 1905.

No. **2019.** *Studies of a child's expressions.*

A child lifting up his right arm and looking merry.

Red chalk, 10 in. *h.* by 7 in. *w.*

Five studies of the same child getting more and more miserable.

Red chalk, 10 in. *h.* by 7 in. *w.*

Purchased in 1905.

No. **2020.** *Studies for the figure of Valour on the Wellington Monument.*

Three studies in red chalk for the figure of Valour and fourteen small pencil sketches for the group of which she is a part, "Valour Overcoming Cowardice."

Red chalk and lead pencil, 1 ft. 2 in. *h.* by 10 in. *w.*

Purchased in 1905.

No. **2021.** *Studies of drapery.*

A study of drapery covering the knees of a figure and of a decorative framing.

Red chalk and lead pencil, 7 in. *h.* by 8 in. *w.*

Two studies of drapery covering bent knees, seen in profile.

Red chalk, 6¾ in. *h.* by 9 in. *w.*

Purchased in 1905.

No. **2022.** *Studies of reclining figures.*

A study of a woman reclining, with her face towards the spectator.

Red chalk, 7¼ in. *h.* by 11½ in. *w.*

A study of a woman reclining and leaning on her left arm, with her back towards the spectator.

Red chalk, 6½ in. *h.* by 11¼ in. *w.*

Purchased in 1905.

No. **2023.** *Studies of struggling figures.*

Two studies for the same composition as No. 2016.

Lead pencil and pen and ink, 5½ in. *h.* by 10 in. *w.*

Red chalk, lead pencil, and pen and ink, 5¼ in. *h.* by 10 in. *w.*

Purchased in 1905.

No. **2024.** *Study for a figure holding a tablet.*

Probably an alternative design for an angel in the Isaiah cartoon.

Red chalk, 8 in. *h.* by 6½ in. *w.*

Purchased in 1905.

No. **2025.** *Study for 'Parmigiano painting.'*

A study of Parmigiano absorbed in painting, during the sack of Rome, in 1527, the picture of the Vision of St. Jerome, No. 33, in the National Gallery. For a projected picture.

Red chalk and lead pencil, 10½ in. *h.* by 9 in. *w.*

Purchased in 1905.

No. **2026.** *Study of a man protecting a woman.*

A study for a man, with his right arm thrown protectingly over the back of a woman kneeling at his feet.

Red chalk, 8¼ in. *h.* by 6½ in. *w.*

Purchased in 1905.

No. **2027.** *Study of drapery for a cartoon.*

Four studies for the drapery of a prophet in one of the cartoons for the spandrels of the arches under the dome of St. Paul's.

Red chalk stained with water colour, 1 ft. *h.* by 10 in. *w.*

Purchased in 1905.

No. **2028.** *A portrait of a clergyman.*

A portrait, said to be of Mr. Samuel Best, the clergyman who sent Stevens to study in Italy, an early work.

Pen and ink, 1 ft. *h.* by 9 in. *w.*

Purchased in 1905.

No. **2029.** *Studies for the angel in the lunette of "The Angel announcing the birth of our Lord to the Shepherds."*

A study for the angel in No. 1957.

Lead pencil and red chalk, 11 in. *h.* by 8½ in. *w.*

Four studies for the same angel.

Red chalk, 11 in. *h.* by 8½ in. *w.*

Purchased in 1905.

No. **2030.** *Studies for the lunette of "The Angel announcing the birth of our Lord to the Shepherds."*

Several studies for the same composition. *See* No. 1957.

Lead pencil, 10 in. *h.* by 1 ft. ¼ in. *w.*

Purchased in 1905.

No. **2031.** *A study for a flying figure.*

A study for the figure of a woman, with her right knee bent, flying towards the right.

Red chalk, 7 in. *h.* by 1 ft. ½ in. *w.*

Purchased in 1905.

No. **2032.** *Designs for a Sea Nymph and Temperance.*

A sea nymph reclining on a dolphin.

Lead pencil, 4½ in. *h.* by 1 ft. *w.*

A female figure holding a vase and pouring water from a bowl.

Lead pencil, 10 in. *h.* by 8½ in. *w.*

Purchased in 1905.

No. **2033.** *Studies of Mermaids and Tritons for the pavement in St. George's Hall, Liverpool.*

A study for a marble pavement in the manner of the Masters of Siena, with several details of dolphins, mermaids, tritons, and other sea monsters.

Lead pencil and pen and ink, 1 ft. 2 in. *h.* by 1 ft. 9 in. *w.*

Purchased in 1905.

No. **2034.** *Heads for wood carving, a Vase, and a design for Tiles.*

Two views of a head for wood carving lighted from below, and a design for a two-handled vase.

Lead pencil, 9½ in. *h.* by 1 ft. ½ in. *w.*

Two heads and three designs for encaustic tiles, including dolphins, cornucopias, and a vase.

Lead pencil, 8 in. *h.* by 9 in. *w.*

Purchased in 1905.

No. **2035.** *Pluto and Proserpine, a design for a fire-back.*

Six sketches of Pluto carrying off Proserpine in a chariot down to Hades, designed for a cast-iron fireback.

Lead pencil, 1 ft. 4 in. *h.* by 10½ in. *w.*

Purchased in 1905.

No. **2036.** *Britomart, four flying figures and a frame.*

A figure of Britomart taking down her armour from the wall and about to arm herself.

Lead pencil, 8 in. *h.* by 9½ in. *w.*

Four figures of children flying, and a frame with an arched top.

Lead pencil, 1 ft. ½ in. *h.* by 1 ft. 1½ in. *w.*

Purchased in 1905.

No. **2037.** *Two portions of the design for the decoration of the Dome of St. Paul's Cathedral.*

Angels and other figures supporting tablets and circles for decorative pictures.

Lead pencil, 1 ft. *h.* by 6¼ in. *w.*

Lead pencil and pen-and-ink, 8½ in. *h.* by 9½ in. *w.*

Purchased in 1905.

No. **2038.** *Strada della Fortuna, Pompeii, and a single Peony.*

A study of street in Pompeii, with touches of colour, showing the source of much of Stevens's inspiration in decoration, an early work.

Lead pencil and water-colour, 8 in. *h.* by 1 ft. 2 in. *w.*

A study of a purple single peony, an early work.

Lead pencil and water-colour, 1 ft. ½ in. *h.* by 9¾ in. *w.*

Purchased in 1905.

No. **2039.** *A design for the end of a room including a bust of Raphael and his fresco "Jurisprudence."*

A design for a partition with two doors.

Lead pencil and pen-and-ink, 9½ in. *h.* by 11 in. *w.*, arched top.

Purchased in 1905.

No. **2040.** *A design for a two-handled Majolica Vase.*

A colour design, with a running figure on a black medallion in the centre.

Lead pencil and water-colour on tracing paper, 1 ft. 1 in. *h.* by 7 in. *w.*

Purchased in 1905.

No. **2041.** *A design for a Fountain.*

A design for a fountain under an arch with a nymph pouring water from a vase on her shoulder, a doorway on either side.

Pen-and-ink and lead pencil, 1 ft. 1½ in. *h.* by 10½ in. *w.*

Purchased in 1905.

No. **2042.** *A design for the decoration of the ceiling and three walls of a room.*

This design was carried out in a house called Deysbrook, near Liverpool.

Water-colour and pen, 1 ft. *h.* by 1 ft. 5 in. *w.*

Purchased in 1905.

No. **2043.** *A detail of No.* **2042**, *with a figure of Astronomy.*

The colour scheme for the room at Deysbrook, with a figure of Astronomy seated holding the celestial globe.

Pen and water-colour, 1 ft. 2½ in. *h.* by 1 ft. 6 in. *w.*

Purchased in 1905.

No. **2044.** *A detail of No.* **2042**, *with a figure of Prudence, an angel with a trumpet, and a boy with a harp.*

Another part of the colour scheme for the same decoration.

Pen and water-colour, 1 ft. 8 in. *h.* by 1 ft 9 in. *w.*

Purchased in 1905.

No. **2045.** *A design for the decoration of a room with a frieze.*

A design for the decoration of a round room with a domed ceiling, divided into panels for painting.

Pen and water-colour, 1 ft. 2 in. *h.* by 1 ft. 2 in. *w.*, arched top.

Purchased in 1905.

No. **2046.** *A design for the wall of a room with a frieze.*

A design for the decoration of a room with a dark red wall, and a frieze of children and festoons on a blue ground.

Pen and water-colour, 8 in. *h.* by 5½ in. *w.*

Purchased in 1905.

No. **2047.** *A design in perspective for the decoration of a vaulted Corridor.*

A design of enthroned figures, medallions and festoons, in white on a dark blue ground.

Pen and water-colour and lead pencil, 1 ft. ½ in. *h.* by 1 ft. 6½ in *w.*

Purchased in 1905.

No. **2048.** *Mutability: A queen begging at the door of a temple.*

A queen seated on the ground at the door of a temple with her young prince on her knee holding up bowls for charity from the passers-by.

Charcoal, 8 in. *h.* by 1 ft. 10 in. *w.*

Purchased in 1905.

No. **2049.** *A design for a Coving.*

A design containing a number of figures for the arched coving of the dining-room in Dorchester House.

Lead pencil, 5¾ in. *h.* by 2 ft. 5 in. *w.*

Purchased in 1905.

No. **2050.** *Two figures holding festoons of drapery.*

Two decorative figures holding festoons of drapery attached at a etter B.

Pen-and-ink and lead pencil on tracing paper, 8½ in. *h.* by 1 ft. in. *w.*

Purchased in 1905.

No. **2051.** *A design for "The Angel Announcing the Birth of our Lord to the Shepherds."*

A study for the same composition as No. 1957.

Lead pencil, pen and sepia, 4½ in. *h.* by 1 ft. 9 in. *w.*, in the form of a lunette.

Purchased in 1905.

No. **2052.** *A design for the decoration of a Theatre.*

A design for the decoration of the proscenium and auditorium of a theatre with a painted velarium.

Pen, and water colour on tracing paper, 1 ft. 9 in. *h.* by 1 ft. 7 in. *w.*

Purchased in 1905.

No. **2121.** *Studies for 'Isaiah.'*

A sheet of studies in red chalk and pencil for the general arrangement and for the angel to the left in the mosaic of "Isaiah at St. Paul's," the full-size cartoon for which hangs in the Gallery, No. 1846.

10 in. *h.* by 12¼ in. *w.*

Presented by Mr. John R. Clayton, 1907.

No. **2132.** *Portrait of John Morris-Moore.*

Head and shoulders, three-quarter face to left. Long chestnut hair, moustache and beard; armour indicated. Reddish ground. The subject of the portrait was the well-known connoisseur, whose acquaintance Stevens made in his early days at Florence. Morris-Moore was born Feb. 11, 1811, in the fortress of Bitche in Lorraine, where his parents were detained, with other English residents from Paris, until his mother obtained her liberty after an interview with Napoleon at Givet. The boy was educated in England, with a view to holy orders, but he chose the life of a sailor. In 1830 he left the navy, and fired by the example of Byron, joined the Greeks in the War of Independence, serving as first lieutenant in their fleet till the close of hostilities. He then went to Italy and threw himself into the study of painting. Dissatisfied with his own work, he became a critical student of the old masters, and a worshipper of Raphael. In 1849 his critical and his fighting qualities were displayed in an attack on the purchase and treatment of pictures at the National Gallery, under Sir Charles Eastlake. His letters to the "Times," signed "Verax," led to a Parliamentary Inquiry, and the report of the Select Committee was followed by the "Protest and Counter Statement"

(1855), drawn up by Morris-Moore. Among the signatories were Alfred Stevens, who had been a witness, and F. Y. Hurlstone (painter of No. 1967). A further discussion arose over the "Morris-Moore Raphael," the "Apollo and Marsyas," now in the Louvre, which was refused by the English authorities, and purchased for the French Gallery about thirty years later. Morris-Moore returned to Italy in 1873, and interested himself in the purchase of Raphael's house at Urbino by the Academy of that city. In commemoration of his generosity, his bust was set up in the house, and right of residence in it conferred on himself and his heirs.* Morris-Moore's acquaintance with Stevens, begun in Florence, was renewed in Rome in 1840, where they shared a studio. The portrait was painted in that year, when Stevens was 22. In the previous year he had spent some time in Venice, copying Titian and other masters of the Venetian School, and the influence of those studies is strongly marked in the portrait. Stevens, till his return to England, appears to have looked forward to painting as his chief work; but he was unsuccessful in obtaining commissions, and this is one of less than a dozen portraits he is known to have painted. It appeared in public for the first time at the Old Masters Exhibition of 1901.

On canvas, 1 ft. 11 in. *h.* by 1 ft. 6½ in. *w.*

Presented, through the National Art-Collections Fund, by Mr. J. J. Duveen, jun. and other subscribers. It was purchased from Mr. John Morris-Moore, jun.

Nos. **2165–2175.** *Eleven sheets of studies for the mosaics of "Isaiah" and other Prophets at St. Paul's.*

No. **2176.** *Study for Angels of the Passion at St. Paul's (alternative design to that of the Prophets).*

No. **2177.** *Study for figures in "Conversion of Saul" in a project for the decoration of the dome of St. Paul's.*

No. **2178.** *Studies for a group in the "Brazen Serpent" for the dome of St. Paul's.*

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* *For these particulars of* Morris-Moore's career we are indebted to his son, *Mr. John Morris-Moore, jun.*

No. **2179.** *Studies for "The Fall" in the dome of St. Paul's.*

No. **2180.** *Study for "Cowardice" in the Wellington Monument, St. Paul's.*

No. **2181.** *Studies for supporting figures in the Dorchester House chimney-piece.*

No. **2182.** *Studies for the chimney-piece and for a carved door at Dorchester House.*

No. **2183.** *Studies for a figure holding a shield on the chimney-piece, for a carved door, and for painting on the cove of a ceiling at Dorchester House.*

Nos. **2184-2189.** *Six sheets of studies for the picture of "King Alfred and his Mother," No.* **1923.**

No. **2190.** *Studies for the picture of "Parmigiano."*

No. **2191.** *Studies for figures of "Una" and others from "The Faery Queen" for the decoration of a drawing-room in the house of Don Christobal de Murietta in Palace Gardens.*

No. **2192.** *Studies for prize medals for the Science and Art Department, South Kensington, and for another subject.*

No. **2193.** *A nude and a draped figure; subject at present not identified.*

No. **2194.** *Studies for* (?) *Deposition.*

No. **2195.** *Studies for* (?) *Deposition and* (?) *Entombment.*

No. **2196.** *Studies for* (?) *Entombment, and for a group on the cove of the dining-room ceiling at Dorchester House.*

No. **2197.** *A seated and a standing figure; subject at present not identified.*

The above 33 sheets of studies, Nos. 2165–2197, are chiefly in red chalk, but a few in pencil. Many of the sheets have studies on the back as well as the front. A selection only is at present exhibited.

Purchased 1907, out of the Lewis Fund, from Mr. W. W. Bagshawe, whose father acquired them at the sale after Stevens's death.

No. **2198.** *Study "Maternity."*

On one side of the sheet is a study in sanguine of a woman seated on the ground, nude to the waist, with arms outstretched to hold a child, who is stepping on her knee. The design, enclosed in a circle, is for one of the roundels intended to be carved in wood on the door panels of Dorchester House. Alongside is a second study for the legs of the child.

On the back are studies in pencil for other roundels in the same scheme.

From the Collection of Mr. Reuben Townroe, who bought it at the sale after Stevens's death.

12½ in. *h.* by 13 in. *w.*

Presented, along with Nos. 2113–4, by Miss Clare Atwood, on behalf of a body of subscribers, in memory of Miss Ethel Parker, 1907.

No. **2212.** *Portrait of an Artist.*

A man with long brown hair, side whiskers, moustache and imperial, is seated facing the spectator on a rush-bottomed chair. He wears a black frock coat, grey waistcoat, frilled shirt, with black stock, and dark trousers. The right leg is thrown over the left, and supports the elbow of the right arm. The right hand holds a palette and brushes; the left hand rests upon the edge of the chair. The background is the bare wall of a studio, with door to right and lighted iron stove to left; a second chair is in front of the latter. It has been suggested that the portrait is of Stevens himself, because reflection in a mirror would account for the palette being apparently in right hand; but the head does not resemble other portraits of Stevens. The sitter was more probably one of the artists at the French School in Rome. Tradition has

it that Horace Vernet, Director of the School (1828–1833), had encouraged "premier coup" painting, and that Stevens made this sketch to show that he could work in that way. The glaze over the head was perhaps a subsequent addition. Stevens was in Rome for a short time in 1835 (aged 17), and again from 1840 to 1842. The portrait doubtless belongs to the latter period.

On canvas, 1 ft. 11¼ in. *h.* by 1 ft. 6¼ in. *w.*
Purchased out of the Grant-in-Aid, 1908.

## No. **2213.** *A Portrait.*

Head and shoulders of a man with long dark hair, light moustache, side whiskers, and beard under the chin. The head is slightly inclined and turned to the left, in the manner of various Venetian portraits; the linen collar, wine-coloured dress and colour and handling generally are an echo of Tintoret. It has been suggested that this is a portrait of a Mr. Kinloch, a wealthy American, whom Stevens met in Rome (1835) and accompanied to Florence, where he died shortly afterwards of malarial fever, tended by Stevens. He left his fortune to Stevens, who, finding that there were surviving relatives, waived all claim to it, "only retaining as keepsakes two old editions of Chaucer and Spencer, in which his name had been inscribed by the donor" (Article in *Art Journal*, 1903, by J. Morris-Moore, jun.). It is doubtful, however, whether this portrait can be of so early a date. It is more probably of 1839–40.

On canvas, 1 ft. 3¾ in. *h.* by 1 ft. 1¼ in. *w.*
Purchased out of the Grant-in-Aid, 1908.

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### **STOKES** (ADRIAN).

## No. **1623.** *Upland and Sky.*

The principal part of the picture is occupied by a sky of large grey rain clouds, seen against a lighter mass; on the brow of the hill are some cows. Signed, Adrian Stokes.

On canvas, 4 ft. 9¼ in. *h.* by 6 ft. 9¾ in. *w.*
Exhibited at the Royal Academy in 1888.
Chantrey Purchase, 1888.

## *No.* **1927.** *Autumn in the Mountains.*

*A view of* mountain tops from a rocky plateau. Snow clad

peaks, with pine woods on their lower slopes, are seen between the light stems of silver birch trees. Signed, Adrian Stokes

Painted in egg tempera on a plaster ground.

On canvas, 2 ft. 7 in. *h.* by 3 ft. 5 in. *w.*

Chantrey Purchase, 1903.

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**STONE** (MARCUS), **R.A.**

No. **1583.** *Il-y-en-a toujours un autre.*

In a neglected garden, above some dilapidated stone steps, where a white cat watches the autumn leaves, is a wooden seat upon which a young lady in a white dress and large black hat is sitting; a disconsolate suitor, in a maroon coloured coat, leans over the back of the seat. Signed and dated, MARCUS STONE, 1882.

On canvas, 4 ft. 11¼ in. *h.* by 2 ft. 2¾ in. *w.*

Exhibited at the Royal Academy in 1882.

Chantrey Purchase, 1882.

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**STRANG** (WILLIAM), **A.R.A.**

No. **2079.** *Portrait of Mr. Henry Newbolt.*

A portrait-drawing of the author of "Admirals All," and other works. Seated, with folded arms, three-quarters to the right, seen to the knees. The drawing was executed in 1897, a study for the etching of 1898. Signed, "W. Strang."

Pencil on white Michallet paper, 9 in. *h.* by 6¾ in. *w.*

Exhibited at the Glasgow International Exhibition, 1901.

Presented, by Mr. James MacLehose, through the National Art-Collections Fund, 1906.

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**STRUDWICK** (JOHN MELHUISH).

No. **1625.** *A Golden Thread.*

> "Right true it is that these
> And all things else that under Heaven dwell
> Are changed of Time."

*In the lower part of* the picture the Three Fates are spinning *the thread of Life*—around them on the ground lie spindles,

wound with threads, part gold, part grey. In the middle portion of the picture is a young girl listening to the music of Love's pipe in her lover's words. Above is Time tolling the bell in a tower, and Love's car is seen in the clouds through the branches of a tree which grows from the left of the picture.

On canvas, 2 ft. 4½ in. *h.* by 1 ft. 4¾ in. *w.*

Exhibited at the Grosvenor Gallery in 1885.

Chantrey Purchase, 1885.

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## SWAN (JOHN MACALLAN), R.A.

### No. 1569. *The Prodigal Son.*

"And when he had spent all, there arose a mighty famine in the land, and he began to be in want.

"And he went and joined himself to a certain citizen of that country and he sent him into his fields to feed swine.

"And he would fain have filled his belly with the husks that the swine did eat: and no man gave unto him.

"And when he came to himself, he said, How many hired servants of my father's have bread enough and to spare, and I perish with hunger!"

*Saint Luke*, xv., 14–17.

The prodigal sits in the midst of a desolated country, his hands clasped over his head, his naked back towards us, surrounded by a herd of black swine. Signed and dated near the earthenware pot half buried in poppies, JOHN M. SWAN, 1888.

On canvas, 3 ft. 8 in. *h.* by 5 ft. 2½ in. *w.*

Exhibited at the Royal Academy in 1889.

Chantrey Purchase, 1889.

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## TAYLER (J. FREDERICK).

B. 1802. D. 1889.

Frederick Tayler, President of the Water Colour Society, now the Royal Society of Painters in Water Colours, was born at Boreham Wood, near Elstree, Hertfordshire, in 1802. He was educated at Eton and Harrow. He studied art at Sass's Academy and in the Royal Academy Schools. He also studied under Horace Vernet in Paris, and in Rome. Tayler shared a studio with his friend Bonington in Paris for a time. He was elected an associate of the Royal Society of Painters in Water Colours in *1831, member in 1834*, and President from the year 1858 to the

year 1871. He obtained gold medals at the Paris Exhibition in 1855; Bavaria, 1859; Vienna, 1873; and received the Cross of the Legion of Honour and the Belgium Order of Leopold. Tayler painted sporting and country subjects, chiefly Scottish, and scenes from past times, and was a member of the Etching Club. He died at Hampstead, June 20th, 1889.

### No. **1979.** *Dragoons on the March.*

Some troopers are dismounting at a thatched roadside inn, a maid is serving out liquor at the porch over which there is a signboard representing a bottle and glass and a punchbowl, with the inscription MEG DODS, SPIRITS AND PORTER. On the knapsack attached to the saddle of the grey horse in the centre of the composition, are the regimental letters and number D.G. VI., on the left an old man surrounded by children is playing the bagpipes, and on the right a woman is drawing water from a well. In the distance the rest of the column is seen approaching, winding through a mountain pass. Signed, F. T.

Water colour, 1 ft. 11 in. *h.* by 3 ft. *w.*

Bequeathed by Mr. Charles Fraser in 1905.

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## **TAYLOR** (Leonard Campbell).

### No. **2137.** *The Rehearsal.*

Two ladies and three men, engaged in playing a quintet, are grouped about a grand piano. They are dressed in early Victorian style, and seated in a blue-carpeted room with greyish walls splashed with evening sunlight.

Canvas, 7 ft. *h.* by 10 ft. *w.*

Exhibited at the Royal Academy, 1907.

Chantrey Purchase, 1907.

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## **THOMAS** (John).

B. 1813. D. 1862.

*John* Thomas, of Welsh descent, was born at Chalford, *Gloucestershire, in 1813.* He was apprenticed to a mason, and

also worked under his brother, an architect. A monument of his, at Huntingdon, attracted the attention of Sir Charles Barry, who employed him on the sculpture of the Birmingham Grammar School, and brought him to London to undertake part of the decorative work on the new Houses of Parliament, where he controlled the carvers and masons. From 1838 to 1862 he exhibited at the Academy, chiefly busts. He executed the allegorical bas-reliefs of London, Liverpool, Manchester, and other cities at Euston Railway Station, and the colossal lions on the Britannia Tubular Bridge across the Menai Straits. Other works were his "Musidora," "Godiva," "Una and the Lion," and "Queen Boadicea and her Daughter," of which there is a bronze casting in the Birmingham Gallery (to the catalogue of which we are indebted for these particulars). There is a figure by him called "Rachel" in the South Kensington Museum.

*No.* **2061.** *W. P. Frith, R.A.*

Marble bust 2 ft. 7 in. *h.* On the base is carved in relief a comic mask, a palette, mahl-stick and brushes, and wreath of ivy.

Inscribed at the back: "W. P. Frith, R.A. John Thomas, Sc., London, 1859."

Exhibited at the Royal Academy in the same year.

Presented by Mr. L. Loewenthal, 1906.

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**THORNYCROFT** (WILLIAM HAMO), **R.A.**

**No. 1751.** *Teucer.*

The typical Homeric bowman has bent his bow; the arrow has flown. He follows its flight with attentive eye. Inscribed, HAMO THORNYCROFT, 1881; in the front of the base, TEUCER.

Bronze, 6 ft. 10 in. high without the bow, but including the circular plinth, which is 2 ft. in diameter and 5½ in. thick.

Exhibited at the Royal Academy in 1881.

Chantrey Purchase, 1882.

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## TUKE (Henry Scott), A.R.A.

### No. 1613. *August Blue.*

In a boat on a blue sea are four boys bathing; one of them stands on the prow meditating a plunge, while another is being helped into the boat by a boy who holds the oars. In the distance are various three-masted vessels at anchor. Signed and dated, H. S. TUKE, 1894.

On canvas, 3 ft. 11½ in. *h.* by 5 ft. 11½ in. *w.*
Exhibited at the Royal Academy in 1894.
Chantrey Purchase, 1894.

### No. 1618. *All Hands to the Pumps.*

In a gale of wind, which has just carried away one of the sails, some seamen are hard at work pumping out a water-logged vessel. The reversed ensign is a signal that the vessel is in danger, and a sailor standing in the shrouds points to the distance as showing that help is at hand. Signed and dated, H. S. Tuke, 1889.

On canvas, 5 ft. 11½ in. *h.* by 4 ft. 5½ in. *w.*
Exhibited at the Royal Academy in 1889.
Chantrey Purchase, 1889.

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## TURNER (Joseph M. W.), R.A.

B. 1775. D. 1851.

Joseph Mallord William Turner was born on the 23rd of April 1775, in Maiden Lane, Covent Garden, where his father carried on the business of a hairdresser; he was christened at St. Paul's, Covent Garden, on May 14th of that year. The friendship of Girtin, the water colour painter, and the privilege of copying a collection of drawings in the possession of Dr. Monro, of the Adelphi, aided the development of the young painter's talent at an early age. Turner entered as student of the Royal Academy in 1789 and he exhibited a drawing of Lambeth Palace in the following year; in 1799 he was elected an associate, and in April 1802 he became a member of the Academy. In this year he visited France and Switzerland. In 1807 he was elected Professor of Perspective in the Royal Academy, succeeding Edwards, an associate of the Academy, who had for many years filled the office. In 1807

also he began to publish his "*Liber Studiorum*," or book of sketches in imitation of Claude's "*Liber Veritatis*"; and for a few years during this period of his life he painted in emulation of the style of Claude. In 1812 he built a house in Queen Anne Street, West, No. 47, which he retained until his death, and where he for many years exhibited some of his pictures. Turner visited Italy three times :—in 1819, in 1829, and about 1840.

After a life of almost unrivalled success, and an industry unsurpassed, this great landscape painter died unmarried in his cottage at Chelsea, December 19th, 1851. He was buried by the side of Sir Joshua Reynolds, in the crypt of St. Paul's Cathedral on December 30th. His large fortune, both in pictures and in funded property, he bequeathed to his country;—his finished pictures to the nation, on condition that the Government should provide suitable accommodation for them within ten years; and his funded property towards the establishment of an institution for the benefit of decayed artists.*

Turner's career comprehends, independently of his imitations of Claude, three distinct styles, in the first of which, previously to 1802, he was more remarkable as a water-colour painter: his early drawings are conspicuous for their careful completion, subdued colour, and effective light and shade; his earliest oil pictures resemble those of Wilson in style. In middle life, from about 1802 until about 1830, the date of his second visit to Rome, he was as distinguished for a masterly and vigorous execution and an unrivalled brilliancy of colouring; the majority of his greatest works belong to this time, from his "Calais Pier," 1803, to the "Ulysses deriding Polyphemus," 1829. During the last twenty years of his life, light, with all its prismatic varieties, seems to have chiefly engrossed his attention, yet some few of his finest works belong to this period, as his "Childe Harold's Pilgrimage,' exhibited in 1832, and the "Temeraire," exhibited in 1839. His later pictures are painted on a white ground. Specimens of all

* The will was disputed, but in accordance with a compromise between the parties in litigation, it was decided by an order of the Court of Chancery, dated March 19th, 1856, that all pictures, drawings, sketches, finished or unfinished, by the hand of Turner, should belong to the nation, and that all engravings should belong to the next of kin, and funded property, subject to a bequest of £20,000 to the Royal Academy, and £1,000 for his monument. The finished pictures thus acquired for the National Gallery amount to about one hundred in number. See *The Turner Gallery; a series of sixty engravings from the principal works of J. M. W. Turner. With a memoir and illustrative text by R. N. Wornum*, &c. Folio. London, J. S. Virtue, 1859-1862.

his styles are numerous, independent of book illustrations and other small water-colour drawings, for Turner was a large contributor to the annual exhibitions of the Royal Academy, having exhibited 257 drawings and pictures on its walls, from 1790 to 1850, both inclusive.

### No. **507.** *Scene from Boccaccio*, known also as the *Bird-Cage*, and the *Garden of Boccaccio.*

A shady glen with pleasant slopes, and many figures lounging about and in conversation. At the extremity of the glen is seen a white castle. A birdcage, a prominent object, which is lying on the grass in the foreground, seems to have reference to the title given to this picture by Turner in the Royal Academy Catalogue —"Boccaccio Relating the Tale of the Birdcage,"—but no such story appears in the *Decameron* by that writer.

On canvas, 4 ft. *h.* by 3 ft. *w.*

Exhibited at the Royal Academy in 1828.

Turner Collection.

Engraved by J. P. Quilley, and by C. H. Jeens.

### No. **514.** *Watteau Painting.*

A study by Du Fresnoy's Rules.

> "White, when it shines with unstain'd lustre clear,
> May bear an object back, or bring it near."
>
> *Art of Painting*, Rule xxxiv., ll. 445-6.

Watteau stands in the centre of the composition drawing, in a large sketch-book, a lady and a gentleman reclining on a divan. Around are unfinished pictures, books, costumes, a palette and other studio properties including a Chinese porcelain jar with a blue cover, similar to some Turner drew at Petworth. There is a sketch in the National Gallery of Turner himself painting in a room at Petworth surrounded by some of the ladies of the household, similar in composition to this picture.

On wood, 1 ft. 3½ in. *h.* by 2 ft. 3½ in. *w.*

Exhibited at the Royal Academy in 1831.

Turner Collection.

### No. **515.** *Lord Percy under Attainder, 1606.*

Lucy, Countess of Carlisle, and Dorothy Percy, visiting their father, Lord Percy, when under attainder upon suspicion of being concerned in the Gunpowder Plot. On the walls are pictures of

the Tower of London and the Angel releasing St. Peter from Prison. The lady in yellow is taken from a picture by Vandyck at Petworth.

On wood, 1 ft. 3½ in. *h.* by 2 ft. 3½ in. *w.*

Exhibited at the Royal Academy in 1831.

Turner Collection.

## No. **517.** *Shadrach, Meshach, and Abednego coming forth from the Burning Fiery Furnace.*

The red glow from the furnace lights up the figure that Nebucadnezzar the King had set up, and the fierce heat kills the soldiers. On the left are the musicians in a tower, and figures in rich oriental costumes overpowered by the heat are in the foreground. Thornbury, in his life of Turner, page 324, tells us that this picture originated in a conversation with George Jones, R.A., Turner's friend, who afterwards became one of his executors. Jones informed Turner that he was going to paint this subject in an upright kit-kat canvas for the Royal Academy of 1832 and Turner agreed to do the same; the painters were not to see each others work in progress. The members of the Academy were surprised to find, when they were exhibited, that the works "had been executed with the most perfect sympathy."

On wood, 2 ft. 11½ in. *h.* by 2 ft. 3½ in. *w.*

Exhibited at the Royal Academy in 1832.

Turner Collection.

## No. **529.** *War. The Exile and the Rock Limpet.*

"Ah! thy tent-formed shell is like
A soldier's nightly bivouac, alone
Amidst a sea of blood———
—— but you can join your comrades."

*Fallacies of Hope.*

A blood-red sunset reflected in a shallow tidal pool on the shore of Saint Helena. Napoleon stands, with his arms folded, looking out to sea. A British sentinel is seen in the distance.

On canvas, circular, 2 ft. 6½ in. in diameter.

Exhibited at the Royal Academy in 1842.

Turner Collection.

## No. **531.** *Shade and Darkness.*

The evening of the Deluge.

> "The moon put forth her sign of woe unheeded,
> And the last token came; the giant framework floated;
> The scared birds forsook their nightly shelter, screaming,
> And the beasts waded to the ark."

In the distance the ark is seen floating on the waters, all sorts of wild animals are seeking safety on the high lands. The sons of men are resting in false security under temporary shelters. The cattle and horse and the household dog chained to a fence are threatened by the rising waters. The sky is darkened by rain-clouds and flights of scared birds.

There is another version of this picture in the possession of H. Darell-Brown, Esq.

On canvas, an octagon, 2 ft. 6½ in. in diameter.

Exhibited at the Royal Academy in 1843.

Turner Collection.

## No. **532.** *Light and Colour (Goethe's theory).*

The morning after the Deluge; Moses writing the Book of Genesis.

> "The ark stood firm on Ararat: the returning sun
> Exhaled earth's humid bubbles, and emulous of light,
> Reflected her lost forms, each in prismatic guise,"
>
> *Fallacies of Hope.*

The returning sun breaks through a prismatic mist full of spirit forms; a serpent twisted on a rod rises from a group of blackened bodies in the middle of the composition. The writer of the Book of Genesis is seen in the sky, pen in hand, and seated upon a cloud.

On canvas, an octagon, 2 ft. 6½ in. in diameter.

Exhibited at the Royal Academy in 1843.

Turner Collection.

## No. **545.** *Whalers.*

Four boats' crews are attacking their prey with harpoons; the whale is already spouting water stained with blood. Behind them are seen the white sails of their vessel through mists and whirling snow clouds.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1845.

*Turner Collection.*

## No. **549.** *Undine giving the Ring to Masaniello.*

The fisherman dragging in his net, full of all manner of sea creatures, is given the ring by Undine, who appears in a halo of light and surrounded by sea-maidens.

On canvas, 2 ft. 6½ in. square.

Exhibited at the Royal Academy in 1846.

Turner Collection.

## No. **550.** *The Angel standing in the Sun.*

An angel with huge wings brandishing a sword drives Death, the skeleton, before him. In the foreground is a chained serpent with a red maw, and groups of figures representing Adam and Eve lamenting over the body of Abel, and Judith standing by the headless trunk of Holofernes.

On canvas, 2 ft. 6½ in. square.

Exhibited at the Royal Academy in 1846.

Turner Collection.

## No. **552.** *Æneas relating his story to Dido.*

"Fallacious hope beneath the moon's pale crescent shone,
Dido listened to Troy being lost and won."

*Fallacies of Hope.*

Dido and Æneas are in a magnificent barge on the river and attended by other similar barges. In the background is a great city composed of recollections of the Castle of St. Angelo in Rome, the Doge's Palace and Bridge of Sighs in Venice, and other noble buildings.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1850.

Turner Collection.

## No. **553.** *Mercury sent to admonish Æneas.*

"Beneath the morning mist
Mercury waited to tell him of his neglected fleet."

*Fallacies of Hope.*

"The Lord of heaven and earth, almighty Jove
Sends me with awful warnings from above.
What are your motives for this long delay?
Why thus in Lybia pass your life away?"

Ring's Æneid, b. iv.

The messenger of Jove alights on some great fragments of architecture outside the magnificent city by the sea ; below is the harbour which reflects the sun, high up in the zenith.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. wide.

Exhibited at the Royal Academy in 1850.

Turner Collection.

## No. **554.** *The Departure of the Trojan Fleet.*

"He then commanded all the Trojan host
To launch the fleet now scattered on the coast.
The pitchy keel now glides along the flood.

* * * *

At once the seas with sails are covered o'er,
And not a Trojan left upon the shore"

Ring's *Æneid*, b. iv.

"The orient moon shone on the departing fleet,
Nemesis invoked, the priest held the poisoned cup."

*Fallacies of Hope.*

The Trojan fleet glides through the mouth of the harbour of Carthage, flanked by towers. Queen Dido and her attendant maidens and warriors watch their departure.

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1850.

Turner Collection.

## No. **555.** *The Visit to the Tomb.*

"The sun went down in wrath at such deceit."

*Fallacies of Hope.*

Æneas lifts his right hand towards the caryatides cut in the rock Temple. Cupid accompanied by blue pigeons attends the Queen. The sun is setting in an angry sky, casting a red glow over all the monuments of the city.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1850.

Turner Collection.

## No. **561.** *Mountain Glen.* (Unfinished.)

The blue waters of a winding lake lead to snow clad mountains in the distance, a woody glade is seen through an arch of foliage on the right, and the story of Diana and Actæon is slightly sketched in the foreground.

On canvas, 4 ft. 11 in. *h.* by 3 ft. 8 in. *w.*

*Turner Collection.*

No. **562.** *Harvest Home.* (An unfinished sketch.)

The rustic guests are being received in a large barn, where tables are spread for them. A black servant is offering wine to some of the company, and the last load, covered with rejoicing harvesters, is seen approaching through the open door.

In a sketch-book in the National Gallery there are several pen-and-ink drawings from nature of figures and groups for this picture, and also a sketch of a Dutch picture, somewhat in the manner of Teniers, described in Turner's handwriting as "Lord Essex's Harvest Home."

On wood, 3 ft. *h.* by 4 ft. *w.*

Turner Collection.

No. **1857.** *River Scene with Cattle.*

Two sailing-barges are quietly gliding down a wide estuary to the sea. Children are wading and playing on the shore, and some cattle are seen against a cloudy sky on a sandy bank supported by timber. This picture was exhibited in Turner's studio in 1809.

On canvas, 4 ft. 2 in. *h.* by 5 ft. 7 in. *w.*

Turner Collection.

No. **1867.** *Caernarvon Castle.*

The dark castle is seen silhoutted against a cloudy sunset sky, reflected in the river, on which a few ships are at anchor. A very early work probably dating from before the year 1800.

On wood, 5½ in. *h.* by 8¼ in. *w.*

Turner Collection.

No. **1980.** *Storm off a Rocky Coast.*

Broken fragments of wrecks are being tossed about by the winds and waves and huge masses of clouds torn by the wind are racing over the angry sky. This picture and No. **1987,** "Breakers on a flat Beach," are founded upon two smaller pictures called "The Storm" and "The Day after the Storm," said to have been suggested by the great gale which raged on the 21st November, 1840, the day on which the Empress Frederick was born. These two smaller pictures were exhibited at the Guildhall Exhibition in 1899. They belonged to Mrs. Pounds and then to her daughter, who sold them to Mr. Stephen G. Holland, their present owner,

who lent them for the exhibition. There is an illustration of "The Storm" in Sir Walter Armstrong's book on Turner, p. 213.*

On canvas, 2 ft. 11 in. *h.* by 3 ft. 11 in. *w.*

Turner Collection.

## No. **1981.** *Norham Castle, Sunrise.*

The sun is rising behind the castle, blue in the mists of the dawn. The opalescent colour of the sky is reflected in the shallow river, where a red cow stands drinking. This picture should be compared with Turner's sepia drawing of the same subject, No. **480** in the National Gallery, which was engraved in mezzotint by T. Lupton for the "Liber Studiorum," No. **57** (Rawlinson). Turner's earliest picture of Norham Castle, a water-colour, was exhibited at the Royal Academy in 1798. Three other versions of the subject also in water-colours were painted between 1820 and 1833, but this picture probably dates from some years later.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Turner Collection.

## No. **1984.** *Margate from the Sea.*

A distant view of the town from the sea, which is darkened with blue cloud shadows. The light is breaking through massive clouds revealing the clear blue beyond. There is a brown sail on the right. There is a picture "Off Margate" in oil in the collection of Mr. H. S. Bicknell, "The Fish Market on the Sands, Sun rising through Vapour," exhibited at the Royal Academy in 1830, was also said to have been painted at Margate. The subject was also often treated in water-colour. The best known is the "Margate from the Sea: Whiting Fishing," painted in 1822, at one time in the Windus Collection, a large mezzotint of which by T. Lupton was published in 1825. Another "Margate" was engraved by G. Cooke in 1824, for the "Southern Coast" series. Another was engraved in mezzotint by T. Lupton, for Ruskin's "Harbours of England," 1856; the original drawing is now in the Oxford University Gallery, Ruskin Donation. Yet another view of Margate was engraved by R. Wallis in 1832, for the England and Wales Series. It is also stated that a number of water-colour sketches, made about 1840, of the sea and coast near Margate were in the Ruskin sale in 1869. This picture probably belongs to about the same period, 1840.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Turner Collection.

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* From information supplied, with many other details incorporated in this Catalogue, by Mr. A. J. Finberg.

No. **1985.** *Sunrise, Bay of Baiæ?*

The sun has risen behind a mist-shrouded castle, a group of leafy trees casts a shadow over a lane leading away to the distance, two bare tree-trunks complete the composition to the right. This picture is similar in composition to a sepia drawing called "Solitude," No. **462** of the Turner drawings in the National Gallery, a study for the "Liber Studiorum."

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Turner Collection.

No. **1986.** *Hastings.*

Two fishing boats are drawn up on the sloping shore in front of a row of houses, their sails hanging in the sun, the dark amber colour of the nearer contrasting with the rosy hue of the one further off. The distant cliffs are bathed in rosy light, and stand out against the pale blue of the sky. The receding lines of the blue waves breaking on the sands complete the composition to the right. A picture called "Hastings: Deep Sea Fishing," was painted in 1818, and engraved in the "Turner Gallery." A water colour of "Hastings," showing the fishmarket on the beach, was painted in 1824, and exhibited in Cook's Gallery in that year; this drawing is now in the collection of Mr. G. W. Vanderbilt, of New York. Other pictures of Hastings are in the collection of Sir A. Acland Hood and at Farnley Hall.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Turner Collection.

No. **1987.** *Breakers on a Flat Beach.*

A gap in the clouds reveals the blue sky, but the wind still sweeps the ragged masses of clouds through the air, and the angry white surf breaks fiercely on the reef of rocks protecting the sandy beach. This picture is similar to a smaller work called "The Day After the Storm." *See* No. **1930.**

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Turner Collection.

No. **1988.** *Interior at Petworth.*

In the centre of a square room, decorated with mirrors and groups of sculpture, seen through a mist of sunlight, is a large divan covered with a crimson drapery, on which the Royal Arms may be

distinguished. A table has been upset and the furniture disarranged by some pet dogs—pugs and spaniels—which are capering about over a lady's orange cloak and feathered bonnet. Brilliant sunrays shine down into the octagonal sculpture gallery beyond, and are reflected through the venetian blinds of a window in an alcove to the right.

There are a number of sketches in the Turner Water Colour Collection at the National Gallery in brilliant tints of opaque colour on grey paper of the rooms at Petworth, with effects of sunlight similar to this picture, such as Nos. **576** and **741**. They were painted about 1829–30.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Turner Collection.

## No. **1989.** *Rocky Bay with Classic Figures.*

The deep green sea is lit up near the shore by a gleam of golden sunlight glancing through a natural arch in a precipitous headland jutting out seaward. In the distance on the other side of the bay is a twin-peaked mountain shrouded in clouds. Greek galleys are moored in the bay and drawn up on the shore, a man with outstretched arms harangues a group of sailors seated on the beach. Possibly it is an episode in the story of Ulysses. This composition is similar to the Glaucus and Scylla sepia drawing No. **882**, Vaughan Bequest, for the Liber Studiorum.

On canvas, 2 ft. 11½ in. *h.* by 4 ft. ½ in. *w.*

Turner Collection.

## No. **1990.** *Sunrise, with a Sea Monster.*

A sea monster, with a head like a magnified red gurnet, floats on the misty waters reflecting a yellow sunrise, in the distance are forms suggesting huge icebergs. This work may be of the same date as "Whalers," No. **545**. In a sketch book of Turner's at the National Gallery, there are a number of drawings in red and white chalk on grey paper of whaling episodes and of various sea monsters, as though Turner was occupied at the time with the wonders of the deep waters related by Arctic voyagers. A similar drawing hangs amongst the exhibited water colours, No. **744**, Tunny Fishing, Mediterranean.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Turner Collection.

## No. **1991.** *The Evening Star.*

The sun has set over the dark sea; in the pale after-glow gleam *the evening star,* reflected by a long glint of light in the ripple

near the lonely beach, where a fisher lad turns homeward, counting his catch, a white dog bounding at his feet.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*
Turner Collection.

## No. **1992.** *The Thames from above Waterloo Bridge.*

The dim forms of Waterloo Bridge and the dome of St. Paul's can be indistinctly seen through the grey mists down a lane of shipping. The clouds are darkened by a column of black smoke rising above the river craft.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*
Turner Collection.

## No. **1993.** *Yacht Racing in the Solent.* No. 1.

A group of yachts, their white sails flecked with sunlight, are sailing through the broken water at the foot of the yellow cliff of East Cowes; on the right is the estuary of the Medina river, forming Cowes harbour.

This work, and the following five pictures, were painted by Turner when he was staying at East Cowes Castle with J. Nash, the architect of the Quadrant, Regent Street, in the Autumn of 1827.*

On canvas, 1 ft. 5½ in. *h.* by 2 ft. 4½ in. *w.*
Turner Collection.

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* These nine pictures were painted on two pieces of canvas measuring 3 ft. by 4 ft. Nos. 1993, 1995, 1996, 2000, 2001 on one piece, and Nos. 1994, 1997, 1998, 1999 on the other. Mr. Finberg has communicated a copy of the following letter which probably refers to these two canvases; it is in the possession of C. Mallord Turner, Esq., who has kindly consented to allow it to be published.

"Sunday.

"I wrote yesterday to Mr. Newman to get a canvass ready—6 feet by 4 feet. I wish you to call and ask if he has it by him, and if he gets it done by Middleton, in St. Martin's Lane, or at home. If by Middleton, then let two be sent; if he does it at home, then he will be some time about it, and then tell him if he has by him a whole length canvass to send it instead of preparing the 6 feet 4 canvass. If he has not then go to Middleton, and if he has one, a whole length canvass, let him send it me immediately. I want the canvass only I don't want the stretching frame made in town if Middleton or Newman has the canvass ready done and if a whole length let either send it down to me

at J. Nash, Esqre.
East Cowes Castle
Isle of Wight

If they are both ready send them together rolled up on a small roller and put the linen things I wrote for on the outside.

I want some Scarlet Lake and Dark Lake and Burnt Umber in powder from Newman's, one ounce each.

J. M. W. T.

1 ounce of mastic.
To Mr. Turner
Queen Ann Street
Cavendish Square

No. **1994.** *Yacht Racing in the Solent.* No. 2.

The yachts are sailing in a broken sea near the guard-ship moored under the cliff upon which East Cowes Castle stands. The sails of the first boat, which has a yellow hull, are lit up by the sun and stand out light against the sky ; most of the other boats are on the opposite tack.

For further details *see* No. **1993.**

On canvas, 1 ft. 6 in. *h.* by 2 ft. *w.*

Turner Collection.

No. **1995.** *Yacht Racing in the Solent.* No. 3.

A similar composition to No. **1994,** but the sails of the foremost boat are dark against a light sky and the hull is black. The following boats have come about and are now on the same tack as the first ; there is a bright gleam of light upon the sea which is not so rough, as in No. **1994.**

For further details *see* No. **1993.**

On canvas, 11½ in. *h.* by 1 ft. 7½ in. *w.*

Turner Collection.

No. **1996.** *Between Decks.*

An impression of a group of sailors and marines with their sweethearts and wives seated at a porthole of the mess deck of a man-of-war. A fore-shortened gun, a brass thirty-two pounder, fills the centre of the composition.

On canvas, 1 ft. ½ in. *h.* by 1 ft. 7 in. *w.*

For further details *see* No. **1993.**

Turner Collection.

No. **1997.** *A Regatta at Cowes.*

The harbour is full of shipping on the move, and a gay throng of pleasure-seekers crowd the quay, especially near the Royal Yacht Squadron Club house, where the flag is flying under a group of tall trees on the right. The afternoon sun lights up the scene from the right and casts a ray of light across a house with a square front in the middle distance. The regatta is held during the first week in August. This picture is similar to No. **210** in the Sheepshank's Collection at the Victoria and Albert Museum, "East Cowes Castle, Isle of Wight.—The Regatta, with the Royal Yacht *Squadron parting* from its moorings." Exhibited at the Royal

Academy in 1828 with a companion picture called "East Cowes Castle, the seat of J. Nash, Esq.—the Regatta bearing to windward." These pictures were both painted for Mr. Nash, but the last work has not been traced.

For further details *see* No. **1993.**

On canvas, 1 ft. 6 in. *h.* by 2 ft. *w.*

Turner Collection.

## No. **1998.** *Shipping at Cowes.* No. 1.

The morning of the regatta. The harbour is bathed in early morning light and the sun which is in the centre of the sky has risen from behind the house with the square front, which is dark in the shadow. The boats are at their moorings and no one is about save a few sailors preparing for the day's work. This picture is taken from almost the same spot as No. **1997**, and exhibits the same features but seen at an early hour of the day.

For further details, *see* Nos. **1997** and **1993.**

On canvas, 1 ft. 6½ in. *h.* by 2 ft. ½ in. *w.*

Turner Collection.

## No. **1999.** *Shipping off a Headland.*

Shipping moored under East Cowes headland rosy in the morning light, some fishermen in a boat to the right are preparing their tackle.

For further details, *see* No. **1993.**

On canvas, 1 ft. 6 in. *h.* by 2 ft. *w.*

## No. **2000.** *Shipping at Cowes.* No. 2.

A group of boats in Cowes Harbour at the hour of sunrise, their crowded masts relieved against the morning sky. The sun is rising behind a group of high trees on the right, under which the mimic fortifications of West Cowes Castle, the Royal Yacht Squadron clubhouse, may be distinguished.

For further details, *see* No. **1993.**

On canvas, 1 ft. 5½ in. *h.* by 2 ft. 5 in. *w.*

Turner Collection.

## No. **2001.** *Study of Sea and Sky.*

A study of sea and sky on a breezy day off the Isle of Wight, with the Hampshire coast in the distance.

*See* No. **1993.**

On canvas, 1 ft. ½ in. *h.* by 1 ft. 7½ in. *w.*

Turner Collection.

## No. **2002.** *Sunrise, with a Boat between Headlands.*

The sun is breaking through the morning mist over a still water between precipitous headlands blue in the haze. A foreshortened boat on the left has a splash of orange-red on her hull. A water-colour in the collection of Sir James Knowles, similar in composition to this picture, is said to be a view on the Lake of Lucerne.

On canvas, 2 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*

Turner Collection.

## No. **2064.** *The Old Chain Pier, Brighton.*

The sea-front of Brighton appears to the right, and the pier extends more than half way across the canvas; a buoy is indicated in the foreground. To the left are grouped a tug, fishing-boats, and a rowing-boat with three men on board. The sun is low in a yellow haze. Study for the finished picture in the collection of Lord Leconfield, painted for Lord Egremont in 1830; engraved by R. Wallis in the "Turner Gallery."

Canvas, 2 ft. 3¼ in. *h.* by 4 ft. 5¼ in. *w.*

Turner Collection.

## No. **2065.** *A Ship aground.*

This picture, of the same dimensions, appears to be a pendant to the above. A pier, at a greater distance, stretches out from the beach on the left, on which are a few small figures. Nearer, on the right, and delicately drawn in monochrome, is a three-masted ship aground, surrounded by smaller craft. In the distance, to left of her, rides another three-masted vessel. The sea moves in a ground swell, and the sun sets red, in a bank of cloud, in the middle of the horizon.

Canvas, same measurement as No. **2064.**

Turner Collection.

## No. **2066.** *The Arch of Constantine, Rome.*

The arch appears to the right. A tree and buildings pile up to the left, and in the middle foreground is a paved way, with some figures roughly indicated. A yellow sunset blazes behind the tree. This and No. **2067** belong to 1840 and onwards, arising out of Turner's last visit to Rome in 1839.

Mr. Alfred Thornton, who has worked out very minutely the actual topography of the scene of this and the next picture, has

been good enough to furnish the following notes, which prove that Turner, in this case, adhered very closely to the facts :—

"The spot from which Turner made his composition is on the slope of the Caelian Hill, near the Orto Botanico. The mass behind the arch consists, on the right, of the Temple of Venus and Rome, on to which is built what was formerly the Monastery of Santa Francesca Romana. About midway from the right of the arch, coming out above this collection of buildings, appears the Campanile of the Church of Santa Francesca. This Turner may have intended to draw in later, as it contains details rather than shows out as a mass. Before the arch are blocks of masonry, no longer there, which may have existed in 1839. The path or roadway might have been taken from one existing just below the spot Turner worked at, which to-day leads from the Via Claudio towards the Arch of Titus. It is not paved, but made of small stones. Another path is suggested nearer the Arch of Constantine, and one exists there to-day. The only building about which there is any doubt is the square block to which the first of the paths points. After searching various maps before and after 1839, I consider this represents one of a group of houses on the Coliseum side of the Arch of Titus no longer existing. The wall on the left of the composition exists to-day and is covered with masses of ivy and crowned with trees. Moreover it has traces of vaulting on it, and a flat piece of turf at its base which might have had stones used as seats on it, as the picture suggests. This wall is built into the Palatine. But here comes in 'Turnerian Topography.' This corner is actually further away than the arch, but was legitimately brought in, because at that place one inevitably feels the presence of the Palatine. The square part under the trees may be the silhouette of a kind of outhouse marked on some of the maps."

Canvas, 2 ft. 11¼ in. *h.* by 3 ft. 11¼. in. *w.*

Turner Collection.

## No. **2067.** *Tivoli.*

Of the same size and colouring, and apparently a pendant to the above. A cascade and stream occupies the middle of the composition, with a town on the ridge of a hill beyond, and more distant heights, against a yellow sunset, the whole suggested by the scenery of Tivoli. To the right in the foreground are two groups of trees, and on the left the river bank climbs up. In the foreground to the left are two figures, apparently Tobit and the Angel.

Mr. Alfred Thornton's notes on this picture, summarized in the absence of plans, are as follows :—

"This painting is a good example of Turnerian topography as expounded by Ruskin in *Modern Painters*, vol. IV., pt. V.,

chapter II.; for the artist seems to have recorded a series of impressions he might have gathered during an evening walk at Tivoli. Scarcely any two parts of the picture are side by side in nature, yet all can be identified with more or less certainty. Proceeding from the foreground towards the distance, it seems that Turner took the idea of the steep roadway from the paths in the garden of the Villa Gregoriana, just outside the town. These paths are provided here and there with rough steps of boards and wind amidst stately trees climbing up and down the ravine side. From there, in the cleft called the Grotto of Neptune, can be seen a fall more like that in the picture than most others in the neighbourhood, unless it be the one in Tivoli itself, though the relations of the fall and the cascade suggested behind it with the town, are entirely fanciful. The town, as rendered by Turner, consists of two main masses but slightly detached from each other by aërial perspective. Here he has taken two liberties with the facts. The mountains behind the town do not appear in nature, and the town is not close up to the mass of buildings, with a steep declivity to the river from its base, as in the picture. With regard to the first point, Turner combined for purposes of composition, views taken from at least three points, and a further liberty is that the outline of the town and distance behind takes a form only possible from a position at least as high as the town itself. The suggestion of arches in one of the masses may be a recollection of the ruins of the so-called Villa of Maecenas, which existed in 1824. The Campanile of the Duomo is omitted, possibly for reasons of design; but one is apt to forget it in recalling the place. Taking the remainder of the picture as it stands, the high bank to the left would represent a part of Monte Catillo; next behind the town come the slopes of Monte Spaccato; and to the right of the central tier the elevations, more or less fanciful, could only be the lower portions of Monte Sterpuro, although, in nature, the level Campagna fills this space."

Canvas, same dimensions as No. **2066.**
Turner Collection.

## No. **2068.** *The Burning of the Ships.*

The title is conjectural. Some historical scene of naval warfare may be the motive, or a vague recollection of the incident in the Iliad, which was the subject of a picture by Claude. Clouds of smoke rise from a ship in the middle distance to the left, and from a line of more distant ships to the right. An arch and other buildings can be vaguely made out to the left, and in the foreground to the left are galleys crowded with men. There are others to the right with rowers and flags.

Canvas, same dimensions as Nos. **2066** and **2067.**
*Turner Collection.*

**UNKNOWN**: LATE 18TH CENTURY (?).

No. **1254.** *View of Hyde Park Corner (looking Eastward).*

Previous to the alterations commenced in 1825 from the designs of Mr. Decimus Burton, architect. On the left is seen the old brick front of Apsley House before it was faced with stone and enriched with columns, 1825–27.

On the right is a building the site of which is now occupied by St. George's Hospital. In the centre are two toll gates and a group of lamp-posts. In the distance (towards Piccadilly) houses and trees.

On canvas, 1 ft. 9½ in. *h.* by 2 ft. 11 in. *w.*

Presented by Miss Emily J. Wood, niece of Mr. Decimus Burton, 1888.

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**VACHER** (CHARLES).

B. 1818. D. 1883.

Charles Vacher was born in Westminster in 1818. He went to Italy in 1839, studied in Rome, and afterwards travelled in Sicily. In 1846 he was elected a member of the New Water-colour Society, now the Royal Institute of Painters in Water-colours. To the exhibitions of this society he was a regular contributor. His subjects were mostly from Italy, Algeria, and Egypt. He died in London on the 21st July, 1883.

No. **1911.** *Rezzonico and the Splügen Range, Lake Como, 1867.*

The little town of Rezzonico, with its old castle towering above it, is shown in bright sunshine on the left shore of the lake. Fishermen at work in their boats fill the nearer part of the picture. Dervio is seen on the opposite shore, and in the distance the Splügen Alps with white masses of vapour rising to a blue sky. Initialed and dated 1867.

Water-colour, 2 ft. 7½ in. *h.* by 4 ft. 7 in. *w.*

Bequeathed by Mr. George Vacher, 1902.

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## VARLEY (John).

B. 1778. D. 1842.

John Varley was born at Hackney, in 1778 ; his father did not approve of his taking up painting as a profession, so he was apprenticed to a silversmith. On his father's death Varley obtained employment with a portrait painter ; soon afterwards he accompanied an architectural draughtsman on a tour to various parts of England ; he was employed in drawing the principal buildings. Varley, like Turner and Girtin, was one of the circle of young painters who used to meet at Dr. Monro's ; he was a foundation member of the old Water Colour Society in 1804. Though he worked very hard, and had a good teaching connection, his later years were disturbed by pecuniary embarrassments ; he died in 1842. Thirty-six of his works are in the Victoria and Albert Museum, South Kensington.

### No. **1737.** *Sketch for a Sea-piece.*

A stormy day off the coast, with a brig on a lee shore.

Water colour, 4½ in. *h.* by 7½ in. *w.*

Presented by Miss Gordon.

### No. **1738.** *Sea-piece, with Fishing Boats in a Calm.*

The fishing boats are on the left ; on the right is a distant coast line, with islands ; above broods a large cumulus cloud.

Water colour on rough yellow paper, 9¾ in. *h.* by 1 ft. 1½ in. *w.*

Presented by Miss Gordon.

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## VERNET (Emile Jean Horace).

B. 1789. D. 1863.

Horace Vernet, the son of Carle Vernet, was born in Paris on the 30th of June 1789. He showed at an early age the artistic ability which he inherited from his father, combined with a strong taste for military life. His destiny enabled him for a while to fulfil both the natural promise and the personal ambition of his youth. He studied painting under the elder Vernet and François

Vincent; married, while a youth of nineteen, Mlle. Louise Pajol, and shortly afterwards obtained through his father's interest the appointment of military draughtsman at the seat of war.

During the turbulent incidents of 1814 young Vernet helped to defend the Barrière de Clichy, and for his gallantry on that occasion received, it is said from the emperor's own hand, the Cross of the Legion of Honour. But his zeal as a Bonapartist, which commended him to Napoleon I., stood much in his way after the fall of the empire. The pictures and prints by which he endeavoured to perpetuate the fame of his favourite hero, though for a while popular with the masses, were regarded with disfavour and suspicion by the Bourbon party. In 1820 Horace Vernet fell under Royal displeasure, and deemed it prudent to quit Paris. He travelled with his father to Rome, and while there painted a picture afterwards well-known, representing the carnival horse race. Returning to Paris in 1822, Horace Vernet selected a more ambitious subject for his brush, viz. "The Barrière de Clichy, or the Defence of Paris in 1814." In this important work (now hung in the Louvre) the artist has introduced portraits of his father and himself, who, as we have seen, played an active part on the stirring occasion. The picture, with some others by the same hand, was sent to the Salon, but they were rejected, probably on political grounds, by the authorities, and Vernet opened an exhibition on his own account with considerable success.

In due course he won his way to Court favour. Charles X. engaged his services as a portrait painter. Other royal commissions followed, and in 1826 he was elected a member of the Institute. Returning to Rome in 1828, Horace Vernet became Director of the French Academy there, and remained at the Villa Medicis until 1833, when he resumed the occupation of his early youth by joining the French army at Algiers. His personal experiences on this and other occasions supplied him with details for his huge battle pieces, which flattered national vanity, and were in great favour with his liberal patron, Louis Philippe. In 1842 Vernet visited Russia, where he was received with distinction in high quarters, and painted a portrait of the Empress. With the Revolution of 1848 the tide of his

success began to turn, but it flowed back with fresh vigour after the re-establishment of the empire. In the Crimean war he found a new and thoroughly congenial field of labour. At the Paris Exhibition in 1855 his pictures filled an entire gallery, and his "Battle of the Alma" was received with enthusiasm. He painted a portrait of Napoleon III., who created him a grand officer of the Legion of Honour only a few weeks before Vernet's death, which occurred in Paris on the 17th of January 1863.

### No. **1285.** *Portrait of Napoleon I.*

Bust length; life size; three-quarter face turned to the right. The Emperor, who is bare-headed, wears a military uniform of dark blue with red facings. His breast is decorated with numerous orders. Grey background.

On canvas; oval, 2 ft. 3 in. *h.* by 1 ft. 10 in. *w.*

Presented by the Duke of Leinster in 1889.

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## **WADE** (Thomas).

B. 1828. D. 1891.

Thomas Wade was born on March 10th, 1828, in the Fylde at Wharton; his father was the head keeper at Clifton, and claimed to be descended from General Wade, of road-making fame in Scotland. Thomas Wade was apprenticed to a house-painter, but devoted all his spare time to the study of art, and eventually entered the Royal Academy Schools; during the intervals of study he practised his handicraft of house-painting to enable him to pay his way. He was influenced by the Pre-Raphaelite movement and exhibited both oil-paintings and water-colours at the Royal Academy from 1867, "Carting Turf from the Moss" and "He's Coming," to 1890, "The Harvest Field." He lived principally at Kendal, and on the banks of Windermere. He died March 14th, 1891.

### No. **1713.** *An Old Mill.*

A dark wooden mill whose red sails are spread and seen against the sky; the white plaster wall of the thatched cottage to the right is *in full sunlight*; on the sandy road are a horse and cart, loaded

with sacks; behind a few cottages and some trees. Signed and dated 1879.

Water-colour, 1 ft. 8½ in. *h.* by 1 ft. 9 in. *w.*
Exhibited at the Royal Academy in 1879.
Chantrey Purchase, 1879.

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## WALKER (FREDERICK), A.R.A.

B. 1840. D. 1875.

Frederick Walker was born in Marylebone, London, on the 24th of May, 1840, and received his education at the North London Collegiate School in Camden Town, where even as a boy he seems to have shown considerable ability in drawing. At the age of sixteen he entered the office of an architect, probably with a view to qualifying himself for that profession, but he did not stay there long, and after a while he joined Mr. Leigh's art classes in Newman Street, reserving part of his time for studying the Antique at the British Museum.

In 1858 he was admitted a student of the Royal Academy, and before long had attained sufficient skill to be employed as a draughtsman for wood engraving. In this capacity he passed two years in the atelier of Mr. J. W. Whymper, receiving at the same time commissions on his own account for the illustration of various periodicals, viz., "Once a Week," "Good Words," and the "Cornhill Magazine." In the last journal Thackeray was then writing his novel "Philip," and attracted by the skill of Walker's drawings engaged the services of the youthful artist to supply illustrations for the story—based at first on rough sketches made by his own hand—but subsequently designed and executed entirely by Walker. He also illustrated the first portion of Thackeray's last work "Denis Duval," published in the same journal, but unfortunately left unfinished at the novelist's death.

In 1864, Walker was elected an Associate of the Society of Painters in Water Colours, but he had already begun to paint in oil, and exhibited at the Royal Academy (in 1863) his first picture, "The Lost Path," representing a poor woman with an infant in her arms wandering in the snow. He does not seem to have painted again for the Royal Academy Exhibition until 1867, when his well known picture of "The Bathers" attracted much attention. This

was followed in 1868 by "The Vagrants," a work which is now the property of the National Gallery, and is described below. During the four following years Walker executed and exhibited "The Old Gate," 1869; "Ploughing" (a Somersetshire landscape), 1870; "At The Bar," a large and eminently pathetic picture, 1871; and "The Harbour of Refuge," (described below), 1872. He was also a frequent contributor to the exhibitions held by the Society of Painters in Water-colours, where in 1866 he was admitted to the rank of full membership.

The career of this original and gifted artist was unfortunately destined to be a short one. It is probable that he inherited a tendency to consumption from his father, who had died young, and in 1873 the state of his health was such as to render it advisable for him to pass the winter in a warm climate. He travelled to Algiers in December, but returning to England in an unusually cold spring, found but little benefit from the change, and his last exhibited picture, "The Right of Way," showed indications of failing health and power. He went to Scotland in the hope of recruiting himself, but gradually became weaker, and died at St. Fillan's, in Perthshire, on the 5th June, 1875. He was buried in Cookham Churchyard, near the picturesque village and scenery which had often supplied subjects for his brush and pencil.

### No. **1209.** *The Vagrants.*

An autumn scene. In the centre of the picture a gipsy woman, with an infant in her arms, sits over a faggot fire, the smoke from which drifts across the foreground. On the left a little girl tenderly supports her young brother, while an older boy stoops forward to feed the flame with dry brush-wood. On the right stands a tall and handsome gipsy woman watching the fire. On the left a two-wheeled cart stands by the hill side. A sedgy pool or flooded meadow lies to the right surrounded by moorland.

On canvas, 2 ft. 8¾ in. *h.* by 4 ft. 1¾ in. *w.*

Etched by Charles Waltner.

Purchased at the sale of the late Mr. William Graham's pictures in London, 1886, from a fund bequeathed by the late Mr. John Lucas Walker.

### No. **1391.** *The Harbour of Refuge.*

On the left of the picture, standing at the end of a terrace walk

which runs round a quadrangular group of red brick almshouses, one of the inmates, an old woman, leans on the arm of her daughter. In the middle distance is a statue raised on a stone pedestal, at the base of which other pensioners sit or stand conversing. On the right of the foreground a youthful labourer, with bared arms, is mowing down the daisy-sprinkled grass. Beyond is a thorn tree in full blossom. In the centre of the background the ivy-grown gable of the alms-house chapel rises above the adjoining buildings. The sky is suffused with the yellow glow of sunset.

On canvas, 3 ft. 9½ in. *h.* by 6 ft. 5 in. *w.*

Painted in 1872.

Etched by Robert Macbeth, R.A.

Presented by Sir William Agnew, Bart., in 1893.

No. **2080.** *The Woman in White.*

This is the cartoon executed in 1871 to advertise a dramatised version of Wilkie Collins' story. It was one of the earliest designs of the kind by an artist, and Walker himself described it as "a first attempt at what I consider might develop into a most important branch of art."

On paper, in black and white, 7 ft. 1 in. *h.* by 4 ft. 2½ ins. *w.*

Exhibited at the Dudley Gallery in 1872 and again in 1876. It had been in the Vaile Collection. It was purchased by Mr. Phillips, at Christies, in 1906.

Presented, by Mr. Claude Phillips, in 1906.

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## **WALLER** (SAMUEL EDMUND).

B. 1850. D. 1903.

Samuel Edmund Waller was born in Gloucester on June 16th, 1850. He was educated at Cheltenham College for the Army ; he, however, devoted himself to art and entered the Royal Academy Schools in 1869, and two years later he exhibited two small pictures at Burlington House. He was a frequent exhibitor at all the principal exhibitions, and many of his works have been engraved, amongst others, "The Empty Saddle," "The Day of Reckoning," "'Twixt Love and Duty," "Alone," and "One-and-twenty." Waller contributed several articles to the magazines, and was author of "Six Weeks in the Saddle" and "Sebastian's Secret." He was a member of the Society of Oil Painters, and

died at Wychcombe Studios, Haverstock Hill, on the 9th of June, 1903.

No. **1551.** *"Success!"*

A duellist is leaving the ground ; an old servant wraps a cloak round him and his second hurries him into a carriage which is waiting to carry him away. Signed and dated

S. E. Waller
1881

On canvas, 4 ft. 4½ in. *h.* by 6 ft. 11½ in. *w.*
Exhibited at the Royal Academy, 1881.
Tate Gift, 1894.

No. **1552.** *Sweethearts and Wives.*

Moss-troopers returning with spoils to their castle during the wars between the English and Scotch.

"On the first rumour of impending difficulties between the Scotch and English, the moss-troopers would sweep swiftly over the country, taking every head of cattle within reach—frequently plundering both sides with equal impartiality, and returning to the security of their castles to be welcomed home by their wives and sweethearts, who were nearly as enthusiastic in the matter as themselves."—*Border History.*

A wounded moss-trooper, on a grey horse, is supported into the courtyard of the castle by an older comrade; a fair-haired lady in black and gold caresses his nerveless right hand. Other troopers follow with triumphant gestures, lowering their arms as they enter the dark gateway, where a group of women and girls await them. Signed and dated

S. E. Waller 1882

On canvas, 4 ft. 8½ in. *h.* by 6 ft. 6½ in. *w.*
Exhibited at the Royal Academy in 1882.
Tate Gift, 1894.

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**WALLIS** (HENRY).

No. **1685.** *Death of Chatterton.*

"Cut is the branch that might have grown full straight
Burned is Apollo's laurel bough——"

The unfortunate poet, who committed suicide by poison in his lodging after a brief career as a writer conspicuous for his

brilliant literary forgeries, is represented lying on his bed dressed only in his shirt and breeches. His right arm is hanging over the bed, and the bottle, which has escaped from his hand, lies on the floor. Through the garret window is seen the dome of St. Paul's over the roofs of the surrounding houses against the light of early sunrise. To the left is an open trunk containing his manuscripts, some of which are torn up and lying on the floor. A candle which has just expired, and a rose tree in a pot in the window, shedding its last leaves, are introduced as symbolizing the departing spirit. Signed, H. Wallis, 1856.

On canvas, 1 ft. 11¾ in. *h.* by 2 ft. 11¾ in. *w.*

Exhibited at the Royal Academy in 1856; at the Paris Universal Exhibition in 1867; and at the Corporation of London Loan Exhibition, Guildhall, in 1895.

Bequeathed by Mr. Charles Gent Clement in 1899.

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## WARD (Edward Matthew), R.A.

B. 1816. D. 1879.

Edward Matthew Ward, a nephew (on his mother's side) of Horace and James Smith, the authors of "Rejected Addresses," was born at Pimlico in 1816. Under the advice of Sir David Wilkie, he became a student of the Royal Academy in 1835, having in the previous year exhibited his first picture, a "Portrait of Mr. O. Smith the comedian, in the character of Don Quixote." In 1836 Ward went to Rome, where he remained nearly three years, and gained the silver medal of the Academy of St. Luke in 1838. After devoting a short time in Munich to the study of fresco-painting, under Cornelius, he returned to England in 1839, and exhibited his picture of "Cimabue and Giotto." In 1843 he competed for the prizes offered for cartoon designs for the decoration of the Houses of Parliament, but his "Boadicea, though commended, did not obtain a premium. From the year 1840, up to the time of his death, Ward was a constant exhibitor at the Royal Academy. His picture of Dr. Johnson reading the MS. of Goldsmith's "Vicar of Wakefield," exhibited in 1843, first brought him into notice. Two years later he painted "Dr. Johnson in Lord Chesterfield's Ante-Room," which attracted much attention and probably led to his being elected

an Associate of the Royal Academy in the following year. In 1852 Ward received a commission to paint eight historical pictures for a corridor of the House of Commons. Some of these were at first executed in oil, but were subsequently painted in fresco, and two (the "Landing of Charles II." and the "Acquittal of the Seven Bishops") in "water-glass." In 1855 Ward was elected a Royal Academician. For some years before his death Ward's health was very indifferent, and, though naturally of a cheerful temperament, he became subject at intervals to intense depression of spirits, which at length induced temporary mental aberration and hastened his end. He died on the 15th of January, 1879.

## No. **430.** *Doctor Johnson in the Ante-room of Lord Chesterfield, Waiting for an Audience*, 1748.

An incident founded on his lordship's neglect of Dr. Johnson, during the progress of his Dictionary.

"Seven years, my lord, have now passed since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it, at last, to a verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before."—*Boswell's Life of Johnson.*

On canvas, 3 ft. 5½ in. *h.* by 4 ft. 6½ in. *w.*

Engraved by C. W. Sharpe, and by Lumb Stocks, R.A., for the Art Union of London in 1880.

Exhibited at the Royal Academy in 1845.

Vernon Collection, 1847.

## No. **431.** *The Disgrace of Lord Clarendon, after his last Interview with the King, Whitehall Palace*, 1667.

Lord Clarendon is descending the garden steps; the retiring figure in the middle distance, of which the back only is seen, represents the king, Charles II. Various courtiers, among whom is conspicuous Lady Castlemaine, in the balcony, are exulting in the disgrace of the fallen minister. Pepys' *Diary.*

On canvas, 1 ft. 9 in. *h.* by 2 ft. 4½ in. *w.*

Engraved by F. Bacon.

Sketch of the picture in the collection of Lord Northwick at Cheltenham.

Exhibited at the Royal Academy in 1846.

*Vernon Collection*, 1847.

No. **432.** *The South Sea Bubble, a Scene in Change Alley in* 1720.

"The earth hath bubbles, as the water hath;
And these are of them."—*Macbeth.*

"The crowds were so great within doors that tables with clerks were set in the streets. In this motley throng were blended all ranks, all professions, and all parties, churchmen and dissenters, whigs and tories, country gentlemen and brokers. An eager strife of tongues prevailed in this second Babel; new reports, new subscriptions, new transfers flew from mouth to mouth; and the voice of ladies (for even many ladies had turned gamblers) rose loud and incessant above the general throng."—*Lord Mahon's History of England.*

"Our greatest ladies hither come
And ply in chariots daily,
Or pawn their jewels for a sum,
To venture it in Alley."

*Ballad of the Time.*

On canvas, 4 ft. 3 in. *h.* by 6 ft. 2 in. *w.*

Engraved by J. Carter.

Exhibited at the Royal Academy in 1847.

Vernon Collection, 1847.

No. **616.** *James II., in his Palace of Whitehall, receiving the News of the Landing of the Prince of Orange, in* 1688.

"He turned pale, and remained motionless; the letter dropped from his hand; his past errors, his future dangers rushed at once upon his thoughts; he strove to conceal his perturbation, but, in doing so, betrayed it; and his courtiers, in affecting not to observe him, betrayed that they did."—*Sir John Dalrymple's Memoirs.*

On canvas, 3 ft. 11½ in. *h.* by 5 ft. 11½ in. *w.*

Exhibited at the Royal Academy in 1850.

Bequeathed by Mr. Jacob Bell in 1859.

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**WARD** (JAMES), **R.A.**, 1769–1859,

Was born in Thames Street, London, Oct. 23, 1769. He was originally placed with J. R. Smith, the engraver, but was afterwards articled to his elder brother William, a mezzotint engraver, and he practised as an engraver himself for some years; but he afterwards took to painting, imitating the manner of Morland, his brother-in-law. Some of Ward's early pictures were engraved by his brother William Ward, A.E., and some were sold in Ireland as works of Morland. In 1794 James Ward was appointed painter

and engraver to the Prince of Wales, and he engraved Sir W. Beechey's large picture of the "Review of the Third and Tenth Dragoons."

It was shortly after this that, through a connexion with the Royal Agricultural Society, Ward was led to take to animal painting, a branch of the art in which he eventually attained such great eminence. His masterpiece is the large picture of an Alderney bull, now in this collection. Sir John F. Leicester, afterwards Lord de Tabley, and Mr. John Allnutt, of Clapham, were his two principal patrons as an animal painter.

Ward was elected an associate of the Royal Academy in 1807, and an academician in 1811, and he was an exhibitor from 1792 to 1855, contributing altogether 287 works to its exhibitions. He died November 17, 1859, in his ninety-first year.*

No. **688.** *Landscape with Cattle.*

Alderney bull, cow, and calf in the centre; another cow, sheep and a goat in the foreground; all life size. In the distance meadows with cattle grazing. Signed, "J. Ward, R.A."

On canvas, 10 ft. 8 in. *h.* by 15 ft. 10 in. *w.*

Painted in 1820–22, as the artist himself informs us, at the suggestion of West, in emulation with the celebrated picture of a bull at the Hague, by Paul Potter. It was exhibited in 1823, shortly after its completion, in the British Institution, and afterwards in America. The Alderney animals represented were the property of Mr. Allnutt of Clapham. Purchased from the painter's son, Mr. G. R. Ward, in 1862.

No. **1043.** *A Landscape, Gordale Scar, Yorkshire.*

A dark ravine between lofty cliffs of stratified limestone, over the summit of which storm clouds are rolling. The foreground and middle distance are occupied by cattle and deer. In the background is a waterfall.

On canvas, 10 ft. 11 in. *h.* by 13 ft. 10 in. *w.*

Painted for the first Lord Ribblesdale. Purchased from the present Lord Ribblesdale in 1878.

No. **2142.** *Gordale Scar; a Study.*

This is a sketch for the landscape setting of the great picture No. 1043.

Oil on brown paper, 12½ in. *h.* by 1 ft. 4½ in. *w.*

Purchased from Mr. R. W. Howes out of the Lewis Fund, 1907.

* *Art Journal*, 1849-60. *Royal Academy Catalogues.*

## WARDLE (ARTHUR).

### No. 1947. *Fate.*

An African leopard has caught a guinea fowl on the edge of a jungle, and is playing with the bird as a cat does with a mouse.

On canvas, 3 ft. 1¼ in. *h.* by 4 ft. 10¼ in. *w.*

Chantrey Purchase, 1904.

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## WATERHOUSE (JOHN WILLIAM), R.A.

### No. 1541. *Consulting the Oracle.*

"The oracle was a human head, cured with spices, which was fixed against the wall; and lamps being lit before it, and other rites performed, the imagination of diviners was so excited that they supposed that they heard a low voice speaking future events."

The scene as described above is taking place in a temple with latticed windows looking out to the sunlit houses of an Oriental town. On a pavement raised in a semi-circle before a shrine seven women are seated listening with various expressions of interest and emotion for the voice of the oracle. On the left of the picture, placed on a bracket in front of a curtain, is a mummy's head between two lamps standing on candelabra, and a priestess, in a dark blue dress with a yellow sash and a band round her head, is stooping before the mummified head and motioning for silence with her left hand. A censer, in which incense is burning, stands in front on the inlaid marble floor of the shrine. Signed, J. W Waterhouse.

On canvas, 3 ft. 10¼ in. *h.* by 6 ft. 5½ in. *w.*

Exhibited at the Royal Academy in 1884.

Tate Gift, 1894.

### No. 1542. *Saint Eulalia.*

Prudentius says, that the body of Saint Eulalia was shrouded "by a miraculous fall of snow, when lying exposed in the Forum after her martyrdom."

The martyred saint is lying dead in the snow at the foot of a cross from which her body has been detached. Behind, steps lead down to an open place surrounded by a portico with Doric columns, and the angle of a Corinthian façade is seen on the left. A Roman soldier stands on guard, and keeps off a group of mourners gathered on the steps in attitudes expressive of grief

and anger. Numerous pigeons fly about the cross and circle round the body. Signed, J. W. Waterhouse.

On canvas, 6 ft. 1 in. *h.* by 3 ft. 9 in. *w.*
Exhibited at the Royal Academy in 1885.
Tate Gift, 1894.

## No. 1543. *The Lady of Shalott.*

"And down the river's dim expanse,
Like some bold seer in a trance,
Seeing all his own mischance—
With a glassy countenance,
Did she look to Camelot.
And at the closing of the day
She loosed the chain, and down she lay
The broad stream bore her far away
The Lady of Shalott."

—*Tennyson's "The Lady of Shalott."*

Dressed in white, with crucifix and candles before her, she loosens the chain of the boat, which is gliding from under the willows down the stream. Signed and dated, J. W. Waterhouse, 1888.

On canvas, 4 ft. 10½ in. *h.* by 6 ft. 5 in. *w.*
Exhibited at the Royal Academy in 1888.
Tate Gift, 1894.

## No. 1572. *The Magic Circle.*

A black-haired witch, in steely-blue robe, with serpents twined about her neck, walks, chanting, round a brazen cauldron, and draws the magic circle in the sand; magic herbs and flowers are stuck in her amethyst-coloured sash, and she holds a golden sickle in her hand; seven black ravens, a toad, poppies and hemlock are upon the ground. Behind, in the moonlight, are cave dwellings, twinkling lamps, and two other witches. Signed and dated, J. W. Waterhouse, 1886.

On canvas, 5 ft. 10¾ in. *h.* by 4 ft. ¾ in. *w.*
Exhibited at the Royal Academy in 1886.
Chantrey Purchase, 1886.

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## WATERLOW (Sir Ernest Albert), R.A.

## No. 1596. *Galway Gossips.*

On a sandy road leading past some thatched cottages; a girl on a pony with a red handkerchief on her head and a sack

over her shoulders is talking to an old man with a sickle who leans over a rough wall; further along the road an old woman is driving some pigs; grey clouds float in front of the dark mountain in the distance. Signed, E. A. Waterlow.

On canvas, 2 ft. 5½ in. *h.* by 4 ft. 1½ in. *w.*

Exhibited at the Royal Academy in 1887.

Chantrey Purchase, 1887.

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## WATTS (George Frederick), O.M., R.A.

B. 1817. D. 1904.

George Frederick Watts was born in London, on the 23rd of February, 1817. His father came to this city from Hereford some years before. While still a boy he painted a series of small pictures from Sir Walter Scott's poems and novels, a spirited composition of the struggle for the body of Patroclus, and several pictures of Cavaliers and Roundheads, and certain battle pieces in the manner of Salvator Rosa. Amongst these early works also are some gentle pastoral scenes in quite a Greek spirit. Watts worked for a very short time in the Royal Academy Schools, and afterwards drew from the casts in the studio of William Behnes and watched that sculptor at work, but he never received any direct instruction. His real teachers, as he often said, were the Elgin Marbles. From the first he was profoundly impressed by them. They became the standard by which he tried his own work, and from them his feeling for style and form were derived. There is a portrait of himself of about this time painted in 1834, others of James Weale, 1835, of the artist's father, of "Little Miss Hopkins," and of Richard Jarvis, painted in 1836. In 1837, he first exhibited at the Royal Academy, two portraits and the "Wounded Heron," discovered in a Newcastle dealer's shop in 1895, and restored to the artist's possession. In 1839, he exhibited a figure subject "Cavaliers and Roundheads," followed by "Isabella finding the corpse of her murdered Lover," 1841, and "A Scene from Cymbeline," in 1842. At the same time, the young artist exhibited a portrait of Mrs. Constantine Ionides, whose husband was one of his first patrons, and whose sons and grandsons, granddaughter and great grandaughter sat to the artist in regular

succession. For this patron also was painted the early picture of "Aurora floating through the air followed by a flight of children," a picture that links the art of Watts to that of Etty and Frost, the exponents of ideal art of that time. The Royal Commission appointed for the decoration of the Houses of Parliament offered prizes in 1842, to those artists whose cartoons for frescoes were best suited for that purpose. In the exhibition held in Westminster Hall the following year, Watts received a prize of £300 for a design of "Caractacus led in triumph through the streets of Rome." Some fragments of this cartoon are now in the possession of Lord Northbourne. The prize enabled Watts to visit Italy in 1843. He remained there for about four years, for the most part in Florence, where he enjoyed the friendship of Lord Holland, the British minister at the Grand Ducal Court, and where he met many of the interesting people of the day, and painted some portraits, including one of Lady Holland exhibited in 1848. In the Villa Careggi he painted a fresco after making some studies in that medium, fragments of which are in the Victoria and Albert Museum. In 1847 Watts sent to the Westminster Hall competition an oil painting of "Alfred inciting his subjects to prevent the landing of the Danes, or the first Naval Victory of the English," which obtained a first prize of £500, was purchased by the Government and now hangs in a committee room of the House of Lords. This led to the commission for the fresco of "St. George overcoming the Dragon," which was begun in 1848 and finished in 1853, and formed part of the decoration of the Hall of the Poets. Like other work in that part of the building it has unfortunately decayed, and is no longer to be seen. Watts next proposed to paint the large hall of Euston Station, gratuitously, with a series of frescoes illustrating "The Progress of the Cosmos," but his offer was refused. A similar offer made to the Benchers of Lincoln's Inn was followed by the painting of the greatest British fresco decoration, "Justice, A Hemicycle of Lawgivers," on the north wall of the Hall. Meanwhile, Watts continued to paint portraits and other pictures. In 1849 he exhibited "Life's Illusions," now in this Gallery, the first of the great allegories by which perhaps he is best known, and "The People that sat in Darkness," now in the Gallery at Limnerslease, Compton. In 1850, he gave expression to his great zeal for suffering humanity in his picture

of "The Good Samaritan," painted as an expression of the artist's admiration and respect for the noble philanthropy of Thomas Wright, of Manchester. To that city Watts presented the work. In 1856, Watts visited Lord Holland in Paris, and there painted portraits of Thiers and other famous Frenchmen. Meanwhile he began that noble series of portraits of some of the greatest men of the times, his gift to the National Portrait Gallery. Notable pictures of the same period are "Sir Galahad," painted in 1862, and "Ariadne in Naxos," of 1863. Watts was elected an Associate of the Royal Academy in 1867, and full Academician the same year. Although he travelled abroad to some extent, going to Asia Minor in 1857 with the expedition sent to study the ruins of Halicarnassus, and visiting in later years Italy, Greece and Egypt, the greater part of his life was spent in the laborious seclusion of his studio at old Little Holland House, Melbury Road, Kensington, where he settled in 1849. In 1874–5 he built the well-known house and picture gallery in Melbury Road with the same name, where he painted the great cycle of the history of humanity that he so generously presented to the Nation when this Gallery was founded in 1897. (Watts Gift, Room No. VII.) Besides these monumental messages to humanity he painted many subjects from the Bible story and from classical myth, such as "The Prodigal Son," "The Meeting of Esau and Jacob," and "The Curse of Cain"; "Orpheus and Eurydice," "Daphne," and "The Childhood of Zeus"; subjects from the poets such as "Paola and Francesca," "Endymion," and "Fata Morgana." Watts also painted a few sober and dignified landscapes, such as "The Carrara Mountains" and "All the air a solemn stillness holds."

Watts acquired a knowledge of sculpture in the studio of Behnes when a boy and always had some modelling on hand. His bust of "Clytie" now in this Gallery was done in 1868. Other works in this branch of art are the monuments to the Marquis of Lothian, to Bishop Lonsdale and Lord Tennyson, His large bronze equestrian statue of "Hugo Lupus" for Eaton Hall was completed in 1884, and the colossal "Physical Energy" has been used as a monument to Cecil Rhodes on the Matoppo Hills. Another bronze of this inspiring composition is to be placed in London. A large collection of his most important works will form a permanent collection at Limnerslease, Compton, in Surrey,

where the artist spent much of his time during his latest years. He died at Little Holland House on July 1st, 1904, delighting in work to the very end of his long life. Watts was made a member of the newly founded Order of Merit in 1902.

## No. **1561.*** *Portrait of the Artist.*

The artist is seen to the elbow, against a grey panelled wall. He is looking over his left shoulder out of the picture, his hands resting on a red bound book; he wears a dark velvet coat, and a black slouch hat. Signed and dated, G. F. W., 1864.

On canvas, 2 ft. 1½ in. *h.* by 1 ft. 8½ in. *w.*

Bequeathed by Sir William Bowman, Bart., 1897.

## No. **1585.*** *Psyche.*

In the grey morning light Psyche, her lamp thrown down, stands in an attitude of despair by her couch, looking down at a feather from the wing of Eros who has flown away. The Greek myth, "Psyche and Eros," is a parable of the union of the soul with Divine Love. The face of Eros is always hidden from Psyche by the darkness in which he comes to her; yearning to see him, Psyche lights her lamp while he sleeps, Eros awakes and flies; Psyche is condemned to wander over the earth in search of him, till through infinite suffering re-union is permitted.

On canvas, 6 ft. 2½ in. *h.* by 1 ft. 11½ in. *w.*

Exhibited at the Grosvenor Gallery in the year 1880, and at the Winter Exhibition of the New Gallery, 1896–97.

Chantrey Purchase, 1882.

## No. **1630.*** *Mammon (Dedicated to his Worshippers).*

The god of riches, with asses' ears, clothed in gold brocade and crowned, sits on a red throne adorned with skulls, his money bags lying in his lap. With his heavy hand he crushes the head of a young girl, whose green garment, symbolic of hope, has fallen from her. His foot rests on the body of a naked youth. A crimson curtain forms the background, beneath which a flame and smoke are dimly seen in the distance.

On canvas, 5 ft. 11½ in. *h.* by 3 ft. 5½ in. *w*

Painted in 1885.

Exhibited at the Winter Exhibition of the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1631.*** *The Dweller in the Innermost.*

"The vague figure may be vaguely called conscience."*

Within her outspread wings Conscience sits brooding, a bright star upon her head; her left hand supports her chin, her right holds the silver trumpet of Truth, on her lap lie winged arrows, symbolic of the stings of conscience.

On canvas, 3 ft. 5¾ in. *h.* by 2 ft. 3½ in. *w.*

Exhibited at the Winter Exhibition of the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1632.*** "*For he had great possessions.*"

"One thing thou lackest: go thy way, sell whatsoever thou hast, and give to the poor, and thou shalt have treasure in heaven: and come take up thy cross, and follow me.

"And he was sad at that saying, and went away grieved: for he had great possessions."

———*Saint Mark* x., part of verses 21, 22.

A three-quarter length figure turns away to an open window, with his head sunk low on his breast; he is clothed in fine raiment, wears a turban, and his right hand is loaded with rings; the movement of the fingers suggests uncertainty whether to open or shut them.

On canvas, 4 ft. 7 in. *h.* by 1 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1894, and at the Winter Exhibition of the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1633.*** *Dray Horses.*

"Of the order of things fast changing."

Two life-sized grey cart-horses rest in the shade of a broad-leaved chestnut tree, under a red-brick wall; the stalwart drayman leans idly on the shafts and scatters a handful of grain to the pigeons in the sun.

On canvas, 9 ft. 11 in. *h.* by 13 ft. 3½ in. *w.*

Exhibited at the Grosvenor Gallery.

Watts Gift, 1897.

* Preface by George Frederick Watts to the Catalogue of the Winter Exhibition of the New Gallery, 1897.

## No. **1634.*** *The Minotaur.*

Half man, half bull, he gazes from the battlements of a hill-tower, seeking whom he may devour, and "from sheer delight in cruelty" crushes a little bird under his brutal hand.

On canvas, 3 ft. 10 in. *h.* by 3 ft. ⅜ in. *w.*

Exhibited at the Winter Exhibition of the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1635.*** *Death crowning Innocence.*

A little child lies in the lap of the winged figure of Death; the Silent Angel of Pity "takes charge of Innocence, placing it beyond the reach of evil."*

On canvas, 4 ft. 1¼ in. *h.* by 2 ft. 7½ in. *w.*

Exhibited at the Winter Exhibition of the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1636.*** *Jonah.*

"Yet forty days, and Nineveh shall be overthrown."—*Jonah* iii., 4.

The gaunt figure of the prophet is stretching out his arms in denunciation; behind him on the blood-stained walls of the city are graven in stone symbols of the vices of the times—on the highest range horse-racing and betting; on the middle range Mammon with his money-bags, his worshippers grovelling before him, behind the god the priest of the temple; on the lowest range of all Bacchus, his victims in a drunken heap before him.

On canvas, 5 ft. ½ in. *h.* by 2 ft. 11 in. *w.*

Exhibited at the Royal Academy in 1895 and at the Winter Exhibition of the New Gallery 1896–97.

Watts Gift, 1897.

## No. **1637.*** *The Spirit of Christianity (Dedicated to all the Churches).*

The Loving Spirit high above the earth regards with sorrow the dissensions of the Christian Churches, and shelters beneath his ample ruby robes those little ones who should have been protected by Christian love and charity through the teaching of the Churches.

On canvas, 8 ft. 11½ in. *h.* by 4 ft. 11¾ in. *w.*

Exhibited at the Royal Academy in 1875 and at the Winter Exhibition of the New Gallery 1896–97.

Watts Gift, 1897.

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* Preface by George Frederick Watts to the Catalogue of the Winter Exhibition held at the New Gallery in the early part of 1897

## No. **1638.*** "*Sic Transit Gloria Mundi.*"

"What I spent, I had.
What I saved, I lost.
What I gave, I have."

These words are inscribed on the dark curtain that hangs behind the still shrouded figure lying upon the bier; on the ground lie the peacock plumed casque of the warrior, his shield and spear, the gauntlet he used as his gage, the roses of love and the scallop shell of the wanderer, the golden cup with the liquor poured out, the lute of the musician, the book of the scholar, and the ermine of the monarch—emblems of human life at its noblest; the wreath at the head has reference to the third motto, "what I gave I have," the crown at the end.

On canvas, 3 ft. 4 in. *h.* by 6 ft. 8½ in. *w.*

Painted in 1892 after a conversation with Carmen Sylva, Queen of Roumania.*

Exhibited at the New Gallery and at the Winter Exhibition of the same Gallery held in 1896–97.

Engraved in mezzotint by Frank Short.

Watts Gift, 1897.

## No. **1639.*** *Faith.*

"Wearied and saddened by the result of persecutions, she washes her blood-stained feet; and recognising the influence of love in the perfume and beauty of flowers, and of peace and joy in the song of birds, feels that the sword is not the best argument, and takes it off."*

On canvas, 6 ft. 11 in. *h.* by 2 ft. 10¾ in. *w.*

Exhibited at the Winter Exhibition of the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1640.*** *Hope.*

With her lyre in her hand, blindfold, and sitting on the globe, in the dim twilight of the world, she "strives to get all the music possible out of the last remaining string."*

On canvas, 4 ft. 7½ in. *h.* by 3 ft. 7¼ in. *w.*

Painted in 1885.

Exhibited at the Grosvenor Gallery and at the Winter Exhibition of the New Gallery, 1896–97.

Watts Gift, 1897.

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* G. F. Watts, his Life and Works by Julia Cartwright.

## No. **1641.*** *Love and Life.*

Love, strong in his immortal youth, leads Life, a slight female figure, along the steep uphill path ; with his broad wings he shelters her, that the winds of heaven may not visit her too roughly. Violets spring where love has trod, and as they ascend to the mountain top the air becomes more and more golden. The implication is that, without the aid of Divine Love, fragile Human Life could not have power to ascend the steep path upward.

On canvas, 7 ft. 2½ in. *h.* by 3 ft. 11¼ in. *w.*

Engraved by E. Chuton.

Exhibited at the Grosvenor Gallery in 1885 and at the Winter Exhibition of the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1642.*** "*She shall be called Woman.*"

"Eve, in the majesty of unconsciousness, typifies what might be hoped for humanity, 'for every human soul has in the way of nature beheld true being.'"*

The first picture of the Eve trilogy. Eve rises upwards, her golden hair floating round, surrounded by flowers and birds ; she represents the incarnation of the joy of life.

On canvas, 8 ft. 5½ in. *h.* by 3 ft. 9¾ in. *w.*

Exhibited at the Royal Academy in 1892 and at the Winter Exhibition of the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1643.*** *Eve Tempted.*

The second picture of the Eve trilogy. The head of Eve is half buried midst the blossom and fruit of the Tree of Knowledge ; at her feet is a panther, she listens to the subtle words of the snake, whose scales gleam through the leaves.

On canvas, 8 ft. 4½ in. *h.* by 3 ft. 8¾ in. *w.*

Exhibited at the Winter Exhibition of the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1644.*** *Eve Repentant.*

The third picture of the Eve trilogy. The mother of all living buries her face against the trunk of a tree, her shoulders contorted

* Prefatory note by George Frederick Watts, R.A., to the catalogue of the Winter Exhibition held at the New Gallery in the early part of 1897.

in an agony of remorse and shame ; the long lines of the figure are shrouded by her golden hair, and help to express the bitterness of her sorrow for the sin that brought death into the world.

On canvas, 8 ft. 4½ in. *h.* by 3 ft. 9½ in. *w.*

Exhibited at the Winter Exhibiton of the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1645.*** *Love and Death.*

"The progress of the inevitable but not terrible Death, partially, but not completely overshadows love."*

"Death, a mighty form, draped in white from head to foot, advances with outstretched arm into the house of Life all unheeding of Love, the fair boy who meets him on the threshold and struggles passionately to bar the way. Love is rudely pushed aside, his bright wings ruffled and crushed in the fray, while the blossoming roses drop withered from the door-posts, and on the step the turtle-dove moans in her loneliness."† Love, in this picture presents the idea of the happiness of home in the house of life ; the action of the figure admits of no conflict, love may endeavour to avert, but cannot contend with the inevitable. Death is a female figure implying that she is the Nurse, Consoler, and perhaps the Mother of another life.

On canvas, 8 ft. 1½ in. *h.* by 3 ft. 10 in. *w.*

Engraved by Frank Short.

A replica of a picture exhibited at the Grosvenor Gallery in 1877. And this picture at the Winter Exhibition at the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1646.*** *The Messenger.*

The Messenger gently touches with his right hand the arm of a worn out man, leaning back in his chair, and delivers the message of repose after life's work. The implements of the arts and sciences lie all about him, neglected, in the presence of the genius of rest ; the child in the arms of the Consoler after effort implies future possibilities.

On canvas, 8 ft. 11½ in. *h.* by 4 ft. 10½ in. *w.*

Exhibited at the Winter Exhibition at the New Gallery, 1896–97.

Watts Gift, 1897.

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* Prefatory note by George Frederick Watts, R.A., to the catalogue of the Winter Exhibition at the New Gallery, 1896–97.

† G. F. Watts, R.A. His Life and Works by Julia Cartwright.

## No. **1647.*** *Chaos.*

The passing of our Planet through the forces of fire, water, and confusion is represented; the reposing giants symbolise the upheaving of permanent masses of matter, unheeding the current of time, represented by a chain of beautiful female figures passing under them.

On canvas, 3 ft. 5 in. *h.* by 9 ft. 11 in. *w.*

Exhibited at the Winter Exhibition at the New Gallery, 1896–97.

Watts Gift, 1897.

## No. **1687.*** *The All Pervading.*

The spirit that pervades the immeasurable expanse is represented as a winged figure, seated, holding in her lap the globe of the systems of the stars.

On canvas, 7 ft. *h.* by 3 ft. 8 in. *w.*

Watts Gift, 1899.

## No. **1692.*** *Love Triumphant.*

Time and Death having travelled together through the ages, have run their course, and are at length overthrown. Love alone arises on immortal wings, triumphantly, with outspread arms to the eternal skies.

On canvas, 9 ft. 8 in. *h.* by 5 ft. 6 in. *w.*

Watts Gift, 1900.

## No. **1693.*** *Time, Death, and Judgment.*

Time, represented as the type of unfailing youth and vigour, advances hand in hand with Death, while poised in the clouds above their heads follows the figure of Judgment with the fiery sword. The left hand of Judgment holds the balance, emblem of eternal law, and hides the head so that his face is not seen.

On canvas, 7 ft. 7 in. *h.* by 5 ft. 5½ in. *w.*

Watts Gift, 1900.

## No. **1768.*** "*Clytie.*"

Heroic-size bust of Clytie turning her head over her right shoulder to look at the sun. She is represented as half changed into the sunflower, whose calyx forms part of the pedestal. Clytie was the daughter of Oceanus and Tethys, and was deserted by her

lover Apollo. She pined away and was changed into the sunflower, which still turns its head towards the sun in his course, as in pledge of her love.

Bronze, 2 ft. 9 in. *h.*
Watts Gift, 1900.

## No. **1894.*** *The Court of Death.*

The Universal Queen, clad in a changeable green mantle lined with red, sits enthroned in quietness on the ruins of the pride of this world; on either side are two powers, Silence and Mystery, guarding, but partially revealing, what is beyond the veil—sunrise and the star of hope. A warrior, clad in mail, surrenders his sword at the foot of the throne; an aged noble, in a vermilion robe, bows his head and lays down his coronet; a cripple crawls to the feet of Death to claim a respite from his pain. On the other side of the throne a pale woman, weary with sickness and suffering, lays her head lovingly on the knee of Death; old age, too, comes for repose, and a little child plays with the grave clothes unknowingly; a lion, type of physical force, crouches near. In the arms of the silent figure is a new-born babe, the very beginning of Life being in the lap of Death—a symbol of new Life in Death. Signed G. F. Watts, finished on his 86th birthday.

On canvas, 13 ft. 11 in. *h.* by 9 ft. *w.*
Exhibited, unfinished, at the New Gallery in 1896–7.
Watts Gift, 1902.

## No. **1913.*** *A Story from Boccaccio.*

An illustration of "Philomena's Tale." The eighth "Novella" of the Decameron of Boccaccio. The tale relates that Anastasio degli Onesti of Ravenna was in love with the daughter of Paolo Traversaro, but had spent a good part of his fortune without gaining the lady's affection. At length, at the request of his friends, he retired to Chiassi, and, while there, he saw in a day vision a lady pursued and slain by a huntsman and her body given to his dogs to be devoured. The huntsman of the vision was Guido Anastagi, whom the cruelty of his love had driven to suicide, and whose shade thus avenged his wrongs.

Anastasio invited his friends, including his lady-love, to dine with him on the spot where he had seen the vision, which was again visible, and the daughter of Traversaro was so impressed by the sight that she repented her former harshness and married Anastasio on the very next Sunday.

In the picture, on the extreme right, Guido Anastagi, dagger in hand, is shown riding a black horse, with a thundercloud behind him, and pursuing with two fierce hounds his scornful

lady, who is rushing through the forest, her naked flesh torn by thorns. Anastasio is in the centre of the picture in an attitude suggestive of pity and hope, while the daughter of Traversaro and the other guests are grouped to the left, the men of the party preparing to attempt a rescue, all horrified at the sight.

Painted at Florence, between 1843 and 1847.

On canvas, 11 ft. 10 in. *h.* by 29 ft. 5 in. *w.*

Presented by the Members of the Cosmopolitan Club, 1902.

No. **1920.*** *Life's Illusions.*

An allegorical design, typifying the march of human life. Seven female forms, abstract embodiments of divers forms of hope and ambition, hover in the air above the gulf which stands as the goal of all men's lives. At their feet lie the shattered symbols of human greatness and power, and upon the narrow space of earth that overhangs the deep abyss are figured the brighter forms of illusions that endure through every changing fashion of the world. A knight in armour pricks his steed in quick pursuit of the rainbow-tinted bubble of glory. On his right are two lovers. On his left an aged student still pores over his manuscript by the last rays of the setting sun ; while in the shadow of the group may be seen the form of a little child chasing a butterfly.

Painted in 1849.

On canvas, 7 ft. 11 in. *h.* by 6 ft. 11 in. *w.*

Presented by Mrs. Seymour, 1903.

No. **1983.*** *Echo.*

The nymph Echo stands upon a ledge of rock overhanging a quiet stream that runs through a narrow gorge in a hilly country ; behind her are three trees, and a narcissus lies at her feet. A kingfisher is perched upon the dead branch of a tree, up which a lizard is running.

Painted at Florence, between 1843 and 1847.

On canvas, 12 ft. 9 in. *h.* by 6 ft. 7¾ in. *w.*

Presented by Mrs. Watts in 1905.

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**WEBB** (JAMES).

D. 1895.

James Webb, the marine painter, exhibited some 129 works in *London between the* years 1850 and 1888. In 1853 he exhibited,

for the first time at the Royal Academy, the picture was called "Thunder Clouds." He died, aged about 70 years, in 1895.

**No. 1684.** *Saint Michael's Mount, Normandy.*

A view of the Mont St. Michel when the tide is out. On the strip of land which connects the island with the shore at low tide a scenic arrangement of figures is grouped around a stranded vessel. In the foreground a peasant woman with children and a dog appear to be running to escape the incoming tide. Other vessels are seen on the sea beyond the island, and in the distance are the hills of the coast. Masses of heavy clouds driving before the wind animate the sky.

On canvas, 4 ft. 10½ in. *h.* by 7 ft. 11 in. *w.*

A picture with this title was exhibited at the Royal Academy by J. Webb in 1857.

Bequeathed by the Rev. M. Davison in 1899.

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## WEBSTER (THOMAS), R.A.

B. 1800. D. 1886.

Thomas Webster was born on the 20th of March, 1800, in Ranelagh Street, Pimlico. His father, who held an appointment in the household of His Majesty George III., took the child to Windsor, where he remained until the death of the King. Young Webster, who showed an early taste for music, was at first placed in the choir of the Chapel Royal, St. James's; but having subsequently determined to become a painter, he entered the schools of the Royal Academy, where he obtained the first medal in 1825—having two years previously exhibited a portrait group. About the same time a little picture of schoolboy life entitled "Rebels Shooting a Prisoner," which he sent to the gallery of British artists in Suffolk Street, attracted attention, and indicated the line of art in which he was destined to achieve success. In 1828 he contributed "The Gunpowder Plot" to the Royal Academy, and in the following year "The Prisoner" and "A Foraging Party Aroused" to the British Institution, where, in 1830, he also sent "The Sick Child." These were followed by numerous other works, among which may be mentioned the "Card Players," "The Effects of Intemperance," "The Intercepted Letter," and several village school scenes. In 1839 "The Rat Trap" and "Anticipation" appeared at the British

Institution, and "Foot Ball" at the Royal Academy, where in 1840 he was elected an associate. The next year, still faithful to that class of *genre* subjects by which he had won reputation, he produced one of his most charming and popular pictures "The Smile and the Frown," well known to the public, like many of his works, through the engraver's art. The merry scenes of youth or childhood which he chiefly loved to depict were occasionally diversified by the choice of some pathetic incident, such as that which forms the subject of "Sickness and Health," exhibited in 1843. In 1846 the Royal Academy admitted Webster to the honour of full membership, and from this period up to the date of his retirement in 1877 he was a constant exhibitor within its walls. For the last thirty years of his life Webster lived in the picturesque village of Cranbrook, in Kent, but frequently came up to London for council meetings at the Royal Academy and other business, until his age and infirmities rendered the journey irksome. He died in his country home in September, 1886.

No. **426.** *Going into School*, called also *The Truant.*

An old dame is seen within a cottage teaching a child to read, two boys on the outside are just skulking into school.

On wood, 1 ft. 5 in. *h.* by 1 ft. 2½ in. *w.*
Engraved by T. Phillibrown.
Exhibited at the Royal Academy in 1836.
Vernon Collection, 1847.

No. **427.** *A Dame's School.*

"In every village marked with little spire,
Embowered in trees and hardly known to fame
There dwells in lowly shed and mean attire
A matron old, whom we schoolmistress name
Who boasts unruly brats with birch to tame:
They grieven sore, in piteous durance pent,
Awed by the power of this relentless dame,
And ofttimes on vagaries idly bent,
For unkempt hair, or task unconned, are sorely shent."
*Shenstone.*

The children are seated round the schoolroom at their tasks; in front of them a clownish boy in a smock frock stands up to repeat his lesson.

On wood, 2 ft. *h.* by 3 ft. 11 in. *w.*
Engraved by Lumb Stocks, R.A.; and by H. Bourne.
Exhibited at the Royal Academy in 1845.
Vernon Collection, 1847.

No. **1225.** *Portraits of the Artist's Father and Mother.*

Painted to commemorate their golden wedding in 1843. The aged couple are seated, and seen at rather more than half-length.

On wood, 11¾ in. *h.* by 9½ in. *w.*

Exhibited at the International Exhibition in 1862.

Bequeathed by the Painter in 1886.

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## WEEKES (HENRY), R.A.

B. 1807. D. 1877.

Henry Weekes was born at Canterbury in 1807 ; he served an apprenticeship of five years with William Behnes, and studied at the Schools of the Royal Academy ; he afterwards became assistant to Sir Francis Chantrey, and completed those of his commissions that were left unfinished at his death. Weekes first exhibited in the Royal Academy in the year 1828, he was elected associate in 1850, and full member in 1863.

In 1838 he modelled the first portrait in sculpture of Queen Victoria ; other works by him are John Hunter for the Royal College of Surgeons ; Charles II. for the House of Lords ; the figures of Cranmer, Latimer, and Ridley, in the Martyrs Memorial at Oxford ; the Shelley Memorial, Christ Church Abbey, Hampshire ; and the group "Manufactures" in the Albert Memorial. He was elected Professor of Sculpture to the Royal Academy in 1873, and died on May 28th, 1877.

No. **1769.** *John Flaxman, R.A.*

The sculptor is represented standing, in his long working coat, a modelling tool in his right hand and his left on a pedestal on which is a small model of his group of St. Michael overcoming Satan.

John Flaxman was born in 1755, at York ; when only a few months old he was brought to London by his father, who was a moulder of figures and lived near Covent Garden. As a child he modelled figures in wax and plaster, and at the age of fifteen gained his first prize at the Society of Arts ; he joined the Academy Schools and was awarded a silver medal during his first

year. He went to Rome in 1787, and there produced his well known outline designs from Homer and Dante; they were engraved by Piroli, and published in 1793. In 1794 he returned to England, and began the monument to Lord Mansfield, in Westminster Abbey. The statues of Nelson, Howe, and Reynolds, in St. Paul's, are also by him. Flaxman died in London in 1826.

Marble, 7 ft. *h.*

Bequeathed by Mr. Henry Vaughan.

No. **2075.** *Thomas Stothard, R.A.*

Marble bust, 2 ft. 6 in. *h.* Inscribed at the back, "H. Weekes, R.A., 1868."

Presented by an association of gentlemen, 1868.

No. **2076.** *William Mulready, R.A.*

Marble bust, 2 ft. 10½ in. *h.* Inscribed at the back, "H. Weekes, R.A., 1866."

Presented by an association of gentlemen, 1868.

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## **WELLS** (HENRY TANWORTH), **R.A.**

B. 1828. D. 1903.

Henry Tanworth Wells was born in London on December 12th, 1828. He was a fellow student with Mr. Armstead, R.A., Mr. T. Smallfield, member of the Royal Water-colour Society, and the late H. S. Marks, R.A., at Leigh's Art School, first in Maddox Street, and afterwards in Newman Street. At the age of seventeen Wells exhibited at the Royal Academy a miniature of "Master Arthur Prinsep." He was an artistic descendant of Sir William Ross in the matter of miniature painting, but when photography sprang up and temporarily dethroned the delightful art, Wells practically forsook portraits in little for portraits in large, with occasional excursions into landscape and large portrait groups such as the "Volunteers at the Rifle Butts." In all he contributed some 287 exhibits to Burlington House, including many drawings for the Grollion Club. He was elected an Associate of the Royal Academy in 1867, and an Academician in 1871. He died on January 16th, 1903.

[illegible]

No. [illegible], Tenth Series.

[illegible] —"Diaries of Miss Frances Williams Wendt."

Signed, Henry T. Weld. [illegible]

On canvas [illegible]

Presented by Mrs. Sykes and Mrs. Hadley Gaughan [illegible] 1903.

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## WHISTLER, JAMES ABBOTT McNEILL

B. 1834. D. 1903.

James Abbott McNeill Whistler was born at Lowell, Massachusetts, on July 11th, 1834. He was the son of Major George Washington Whistler, a distinguished engineer, by his second wife Anna Matilda McNeill, daughter of Dr. [illegible] McNeill of Wilmington, North Carolina. At the age of nine he was taken to St. Petersburg, where his father held an appointment as engineer of the St. Petersburg and Moscow Railway. After the death of Major Whistler in 1849, the family returned to America [illegible]. In 1851 James entered the West Point Military Academy. [illegible] his discharge however in 1854, and obtained a post [illegible]

in the office of the Coast and Geodetic Survey, at Washington. By an etching on the margin of an engraved map we learn that the three months that he spent in this employment taught him the technicalities of etching on copper. Early in the year 1855 he gave up his position and devoted himself to art. After a short visit to England, he settled in Paris the same year, and entered the studio of the romantic painter Gleyre; here he met Degas, Bracquemond, Legros, and Fantin-Latour, George Du Maurier, and E. J. Poynter. While in Paris he executed a series of etchings called "The Little French Set," published in 1858, amongst them "La Vieille aux Loques," the "Marchande de Moutarde," and "The Kitchen." The last plate was retouched half a century later. In 1859 Whistler was in London living with his brother-in-law Sir Seymour Haden, in Sloane Street. He exhibited two "Etchings from Nature" at the Royal Academy in that year. During this and the three ensuing years he was engaged upon the Thames series of sixteen etchings, but they were not published till some years later; amongst the finest of them were "The Pool," "Thames Police," and "Black Lion Wharf." After sharing a studio in Newman Street with Du Maurier, and spending some months working at Wapping, Whistler settled in Lindsay Row, Chelsea. His first important picture, "At the Piano," was hung at the Royal Academy in 1860, and purchased by John Phillip, R.A. The "Blue Wave, Biarritz," of 1861, as well as other pictures of this period, shows the influence of Courbet. In 1861 Whistler exhibited at the Academy "La Mère Gérard," now in the possession of Mr. A. C. Swinburne, This was followed by "The Thames in Ice" (1862, painted 1860?). "Die Lange Leizen" (1864), "The Golden Screen," "Old Battersea Bridge," "The Little White Girl" (1865). In the same year "La Princesse du Pays de la Porcelaine," of 1864, was in the Salon. "The White Girl" had been exhibited in the "Salon des Refusés," at Paris in 1863, and aroused some enthusiasm.

After a visit to Valparaiso in 1865–66, where he painted "Valparaiso Harbour" and the first of his "Nocturnes," Whistler returned to Chelsea in 1866. He resumed the series of pictures in which the influence of Japanese art is marked, with "The Symphony in White, No. 3" (R.A. 1867), and "The Balcony" (*R.A.* 1870). This was the period of his greatest work in *portraiture.* The portrait of his Mother (now in the Luxembourg)

was in the Academy of 1872, and was shown with the "Miss Alexander" and "Thomas Carlyle" (now in the Glasgow Gallery) in an exhibition of his works in Pall Mall, 1874. It was followed by the series of night-pieces on the Thames, in which the influence of Hiroshige, the Japanese painter, is clearly to be traced.

When Sir Coutts Lindsay started the Grosvenor Gallery in 1877 these "Nocturnes" were first seen and adversely criticised by Ruskin in "Fors Clavigera;" the notorious libel trial of 1878 was the result. After this Whistler published the first of his brown paper pamphlets, "Whistler *v.* Ruskin—Art and Art Critics;" followed, in 1888, by the "Ten o'clock"; in 1890, "The Gentle Art of Making Enemies," and in 1899, "The Baronet and the Butterfly." Among later portraits may be mentioned the "Rose Corder" (Grosvenor Gallery, 1879), "A Fur Jacket," "Lady Archibald Campbell" (G. G. 1884), "Sarasate" (British Artists, 1885), "Count Robert de Montesquiou-Fezensac" (Champ de Mars, 1894).

The first set of Venice etchings was shown in the Fine Art Society's Gallery, in December, 1880; the second was published in 1886, and was followed by the Amsterdam series and others. In 1884 and 1886 Messrs. Dowdeswell showed collections of water-colours, pastels, and small pictures.

Whistler was elected a member of the Society of British Artists in 1884, and two years later he became President, but he resigned in 1888. The collection of his paintings at Messrs. Goupils' in 1892 did much to affirm his position as one of the leading artists of his time.

From 1878 onwards Whistler had produced lithographs; in 1893 he drew a number of scenes in Brittany and Paris, and in 1895, at Lyme Regis, where he painted "The Master Smith" and "The Rose of Lyme Regis." Returning to London in 1896 he continued the production of lithographs, amongst them the series of the Thames Embankment from the Savoy Hotel.

Whistler was elected the first President of the International Society of Sculptors, Painters, and Gravers in 1898, a position he held until his death on July 17th, 1903. The Society held a very full memorial exhibition of his works in 1905, and this was followed by an exhibition at the Beaux Arts in Paris.

Whistler was an officer of the Legion of Honour, a member of the Société Nationale des Artistes Français, Commander of the Order of the Crown of Italy, and Chevalier of the Order of St. Michael; he was an honorary member of the Royal Academies of Bavaria and Dresden and of St. Luke, in Rome, and D.C.L. of the University of Glasgow.*

## No. **1959.** *Old Battersea Bridge.*

The picture represents a single pier and part of two spans of the old wooden bridge at Battersea seen from the east side after sunset. The water, which is calm and shows only faint ripples near the foreground, reflects a clear sky, and the buildings and lighted lamps on the far side of the river. Figures are seen crossing the bridge, and a barge with a single figure and bearing a light occupies the foreground below the pier of the bridge. A rocket is seen rising from Cremorne Gardens on the right, and another rocket has just burst into stars.

The spirit of the picture may be illustrated by the painter's own words in the "Ten o'clock":—

"The sun blares, the wind blows from the east, the sky is bereft of cloud, and without, all is of iron. The windows of the Crystal Palace are seen from all points of London. The holiday-maker rejoices in the glorious day, and the painter turns aside to shut his eyes, ° ° ° ° ° °

The dignity of the snow-capped mountain is lost in distinctness, but the joy of the tourist is to recognise the traveller on the top. The desire to see, for the sake of seeing, is, with the mass, alone the one to be gratified, hence the delight in detail.

And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairyland is before us—then the wayfarer hastens home; the working man and the cultured one, the wise man and the one of pleasure, cease to understand, as they have ceased to see, and Nature, who, for once, has sung in tune, sings her exquisite song to the artist alone, her son and her master—her son in that he loves her, her master in that he knows her."

The picture was in the Grosvenor Gallery Exhibition, 1877, and was one of those brought into Court during the trial. (*See* account

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* "The Encyclopædia Britannica" and "The Art of J. McNeill Whistler," by T. R. Way and G. R. Dennis.

of this is "The Gentle Art of Making Enemies." It appeared in the 1892 Exhibition under the painter's title "Nocturne: Blue and Gold—Old Battersea Bridge." At the 1905 New Gallery Exhibition it appeared as "Nocturne—Blue and Silver." In 1905 it was in the possession of Mr. R. H. C. Harrison.

On canvas, 2 ft. 2½ in. h. by 1 ft. 7½ in. w. The frame is the original one, designed and decorated by the artist.

Presented by the National Art-Collections Fund in 1905.

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**WIEMS** (SIEGFRIED MARKPRACHT).

No. **2141.** *Girl and Lizard.*

A girl, lying on a rock, peers over the edge at a lizard, attached to the wooden base.

Bronze on wooden base, 12¼ in. h. by 1 ft. 8½ in. w. Base 4½ in. h.
Exhibited in the Royal Academy, 1907.
CHANTREY PURCHASE, 1907.

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**WILKIE** (SIR DAVID), **R.A.**

B. 1785. D. 1841.

David Wilkie was born in the parish of Cults, Fifeshire, November 18, 1785; his father was minister of Cults. He was placed in 1799 in the Trustees' Academy, at Edinburgh, where in 1803 he won the ten-guinea premium for the best painting of "Calisto in the Bath of Diana." He came to London in 1805, and entered as a student in the Royal Academy; soon afterwards he attracted general notice by his picture of the "Village Politicians," which was exhibited at the Royal Academy in 1806. From this period Wilkie's fame was established, each succeeding work adding to his popularity. The "Village Politicians" was followed by the "Blind Fiddler," the "Card Players," the "Rent day," the "Jew's Harp," the "Cut Finger," the "Wardrobe Rummaged," the "Village Festival," and others. He was elected an Associate of the Royal Academy in 1809, and an Academician in 1811. These early well

are all very carefully painted. In 1825 he proceeded to the Continent for three years, and after his return he completely changed both his style and class of subjects. The following are the principal works which he executed between 1811 and 1825 :—"Blind Man's Buff," the "Letter of Introduction," "Duncan Gray," "Distraining for Rent," the "The Rabbit on the Wall," the "Penny Wedding," the "Whisky Still," the "Reading of the Will," and the "Chelsea Pensioners,"* painted for the Duke of Wellington. Up to 1825 Wilkie was known exclusively as a *genre* painter. After his continental tour, during which he visited France, Germany, Italy, and Spain, he appeared almost exclusively as an historical and portrait painter, substituting a light effective style of handling for the carefully laboured execution of his earlier works. This change he himself attributed to a more intimate acquaintance with the old masters, which he had acquired by his foreign tour. He was particularly struck by the works of Correggio, Rembrandt, and Velazquez.† His most celebrated picture in this second style is his "John Knox Preaching," exhibited in 1832, now in this collection.

After the death of Sir Thomas Lawrence in 1830 Wilkie was appointed in his place painter in ordinary to His Majesty ; he was already Limner to the King in Scotland. This post he had obtained after the death of Sir Henry Raeburn in 1823. He was knighted in 1836. In the autumn of 1840 he set out for a tour in the East, and at the close of the same year arrived at Constantinople, where he painted a portrait of the Sultan Abdul Medjid. From Constantinople Wilkie went to the Holy Land and Egypt. He complained of illness while at Alexandria, and on the 1st of June, 1841, he expired on board the "Oriental" steamer, off Gibraltar ; his body was committed on the same day to the deep.‡

Wilkie exhibited 100 pictures at the Royal Academy ; a complete list of his works, with their dates, and the prices he received, is given at the end of his "Life" by Allan Cunningham.

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* There are prints of all the above, and of many other works of Wilkie, by the engravers, Raimbach, Burnet, Cousins, Doo, Fox, and others.

† See his letters in the *Life* by Allan Cunningham.

‡ The coffin was lowered into the sea in 38° 20′ north lat. and 6° 42′ west long. *See The Life of Sir David Wilkie, with his Journals, Tours, and Critical Remarks on Works of Art, and a Selection from his Correspondence*, by Allan Cunningham. *3 vols 8vo. London*, 1843.

## No. **231.** *Portrait of Thomas Daniell, R.A.*

An able landscape painter and engraver, well known for his great work on "Oriental Scenery," published in 1808, the joint production of himself and his nephew, William Daniell. He died in 1840, aged ninety-one. Inscribed, "D. Wilkie f. 1838."

On canvas, 2 ft. 6 in. *h.* by 2 ft. *w.*

Bequeathed to the National Gallery by Miss Mary Ann Fuller, 1853.

## No. **241.** *The Parish Beadle.*

The beadle has arrested a party of four vagrants, who have been exhibiting the feats of a bear, a monkey, and a dog, to the music of a tambourine and a hurdy-gurdy. A black-eyed woman, with the hurdy-gurdy, is the most prominent figure of the group; she appears half inclined to resist the authority of the portly beadle, who has seized by the arm a boy carrying the monkey; one assistant is busy opening the lock-up house, while another appears to be keeping off the crowd of boys disposed to follow the party. Inscribed, "David Wilkie, 1823."

On panel, 1 ft. 11½ in. *h.* by 2 ft. 11½ in. *w.*

Engraved by Geo. Greatbach, for the "Wilkie Gallery."

Bequeathed to the National Gallery by Lord Colborne in 1854.

## No. **328.** *The First Ear-ring.*

A mother is holding her child, who, with a frightened aspect, is undergoing the operation of having her ears bored. Inscribed "David Wilkie f. 1835."

On wood, 2 ft. 5 in. *h.* by 1 ft. 11½ in. *w.*

Engraved by W. Chevalier; and by W. Greatbach.

Exhibited at the Royal Academy in 1835.

Vernon Collection, 1847.

## No. **330.** *A Woody Landscape.*

On wood, 9 in. square.

Painted in 1822 at Mr. Nursey's, The Grove, Little Bealings Woodbridge, and given to him as a souvenir of Wilkie's visit. *See* No. **2131.**

Engraved by J. Cousen.

*Vernon Collection*, 1847.

## No. **331.** *Newsmongers.*

A small group of men, women, and children gathered together on an open place eagerly listening to a young woman who is reading the news.

On wood, 16 in. *h.* by 13½ in. *w.*
Engraved by W. Taylor; and by J. Cousen.
Originally painted for General Phipps.
Exhibited at the Royal Academy in 1821.
Vernon Collection, 1847.

## No. **894.** *The Preaching of Knox before the Lords of the Congregation, 10th June* 1559.

"In Dr. M'Crie's life of this extraordinary person is described the event this picture is intended to represent, which took place during the regency of Mary of Guise, in the parish church of St. Andrew's, in Fifeshire, where John Knox, having just arrived from Geneva, after an exile of thirteen years, in defiance of a threat of assassination, and while an army in the field was watching the proceedings of his party, appeared in the pulpit and discoursed to a numerous assembly, including many of the clergy, when such was the influence of his doctrine that the provost, bailies, and inhabitants harmoniously agreed to set up the reformed worship in the town.

"Close to the pulpit on the right of Knox are Richard Ballenden, his amanuensis, with Christopher Goodman, his colleague; and, in black, the Maltese Knight, Sir James Sandilands, in whose house at Calder the first Protestant sacrament was received. Beyond the latter, in the scholar's cap and gown, is that accomplished student of St. Andrews, the Admirable Crichton. Under the pulpit is Thomas Wood, the precentor, with his hour-glass; the schoolboy below is John Napier, Baron of Merchiston, inventor of the logarithms; and further to the right is a child which has been brought to be baptised when the discourse is over.

"On the other side of the picture, in red, is the Lord James Stuart, afterwards Regent Murray; beyond is the Earl of Glencairne; and in front, resting on his sword, is the Earl of Morton, behind whom is the Earl of Argyll, whose Countess, tho half sister of Queen Mary, and the lady in attendance upon her, make up the chief light of the picture. Above this group is John Hamilton, Archbishop of St. Andrew's, supported by the Bishop Beatoun, of Glasgow, with Quinten Kennedy, the Abbot of Cross Raguel, who maintained against Knox a public disputation.

"In the gallery is Sir Patrick Learmouth, Provost of St. Andrew's and Laird of Dairsie, and with him two of the bailies. The boy on their left is Andrew Melville, successor of Knox; and beyond him, with other Professors of the University of St. Andrews, is the learned Buchanan; at the back of the gallery is a crucifix, attracting the regard of Catholic penitents; and in the obscurity above is an escutcheon to the memory of Cardinal Beaton."—*Royal Academy Catalogue*, 1832. Signed and dated David Wilkie fec$^{t}$ 1832.

On wood, 4 ft. ½ in. *h.* by 5 ft. 4½ in. *w.*

Engraved by G. T. Doo, R.A.

Commenced for the Earl of Liverpool, and completed for the late Sir Robert Peel.

Exhibited at the Royal Academy in 1832.

Purchased with the Peel Collection in 1871.

## No. **921.** *Sketch of "Blind Man's Buff."*

The original design of the large picture in the collection of His Majesty in Buckingham Palace. Inscribed, "D. W., 1811."

On panel, 12 in. *h.* by 18 in. *w.*

This sketch was painted in 1811, and was exhibited at the Royal Academy in 1812. The large picture of the same composition was painted for the Prince Regent, and was exhibited at the Academy in 1813. It is engraved by A. Raimbach. The sketch became the property of the Earl of Mulgrave, from whose collection, in 1832, it passed into the possession of Mr. C. L. Bredel.

Bequeathed to the National Gallery by Miss Harriet Bredel, in 1875.

## No. **1187.** *A Sketch of Rustic Figures.*

Apparently a study for a group in the picture of the "Village Festival," No. 122 in the Catalogue of the National Gallery, Trafalgar Square.

Underneath is a scrap of paper on which is written :—

Sent by D. Wilkie, 15 Aug. 1811.

Executed in pen and ink, 3½ in. *h.* by 4½ in. *w.*

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

## No. **1727.** *Portrait of Mrs. Elizabeth Young, in Eastern Costume.*

A small full length, seated; the costume is a light silk dress with long sleeves lined with rose colour, a black jacket embroidered

with gold and a turban. This work was executed at Jerusalem two months and four days before the death of the artist, and is inscribed :—

David Wilkie f. Jerusalem, March 27th, 1841.

On light brown paper, lead pencil and water colour touched with white. 1 ft. 7½ in. *h.* by 1 ft. 1¼ in. *w.*

Bequeathed by Mrs. Elizabeth Young, in 1900.

## No. **1739.** *A Cottage Fireside at Puckaster.*

Sir Willoughby Gordon is sitting in front of the fire cooking something upon a griddle ; a lady is assisting him. Signed,

D. Wilkie, Niton, Oct. 14, 1822.

Black chalk and lead pencil on grey paper with water-colour wash. 10 in. *h.* by 10¾ in. *w.*

Presented by Miss Gordon.

## No. **1740.** *Portrait of Miss Julia E. Gordon.*

Miss Gordon wears a cloak and a red Turk's cap ; she is seated on a terrace, and turns over the leaves of a large book. Signed,

D. Wilkie Sept. 30th 1833

Label on the back : "Julia Emily Gordon, sketched at 'The Orchard' by Sir David Wilkie, R.A., Sept., 1833, and given to Lady Gordon. Given to J. E. G. by her mother, January, 1852."

Lead pencil and water-colour, 1 ft. *h.* by 9 in. *w.*

Bequeathed by Miss Julia E. Gordon.

## No. **1741.** *Six Sketches in one frame.*

Label on back : " 1832. Six sketches drawn by Sir David Wilkie, R.A., when visiting at 'The Orchard,' Isle of Wight, and given by him (and Lady Gordon) to J. E. Gordon. 1. Idea of a Rembrandt at her uncle's, Lord Gwydr's, sketched for Lady Gordon. 2. Archers. 3. J. E. G. in an African Fez (cap) with bow and arrows. 4. Fancy. 5. Fancy. J. E. G."

Executed in pen, pencil, and water-colour washes.

Bequeathed by Miss Julia E. Gordon.

**. 1942.** *Sketch for a picture of William IV and Queen Adelaide.*

The King in a robe of State, stands with the sword in his ht hand on the step of a throne under a red canopy. The een stands beside him on the right in a white court dress h a high head dress of white ostrich feathers. Marble columns inst the sky form the background. Label on the back : "The ginal sketch for the painting of William IV. and Queen Adelaide, proved by their Royal Highnesses." Shown at an exhibition of Royal Dublin Society, 1861.

lead pencil and water-colour wash, 1 ft. 2½ in. *h.* by 9 in. *w.* with hed top.

Presented by Mr. J. H. P. Bright.

**. 2131.** *A Pic-nic.*

A park scene, with figures grouped to right on the bank of a er which shows to left of foreground. This little picture pears to have been a holiday work of Wilkie's, painted at the ne time as a small panel in the Vernon Collection ("A Woody ndscape." No. 330). It represents the friends with whom he s staying at the time, Mr. and Mrs. Nursey, of Grove, Little alings, Woodbridge, and their children, on an excursion to the unds of Sir Philip Brooke on the Orwell. A label on the back ls it "A sketch for the picture of the Nursey family," but no ger picture of the subject appears to be known. This little ture had escaped the notice of writers on Wilkie, and the nection of the Vernon picture with it was revealed by a faint cil inscription on the back of the former to the effect that it s given to Mr. Nursey as a souvenir of the visit. The date was ly 1822. (See a letter in Cunningham's "Life," Vol. II., 81.) Wilkie's attempts in landscape pure and simple were few. speaks of his "Sheepwashing" (1816), as the first, and he hibited no other.

On panel, 17 in. *h.* by 10 in. *w.*

Originally purchased by Sir Charles Robinson from the son of Mr. rsey.

Presented by Sir J. C. Robinson, C.B., through the National Art-llections Fund, 1907.

**WILLCOCK** (GEORGE BARRELL).

B. 1811 D. 1852.

George Barrell Willcock was born in 1811, at Exeter, where his father, Charles Willcock, carried on the business of a coach-builder. At Bristol, George had a brother established in the same trade, who for some years employed him to paint armorial bearings and heraldic devices on carriages constructed for his customers. This humble branch of pictorial art did not, however, content young Willcock, who in 1842 turned his attention to landscape painting, and by the advice of his friend, James Stark, he studied constantly from nature, generally completing his work on the spot.

The scrupulous observance of this practice was unfortunately destined to shorten his life, for he contracted a severe cold whilst painting in the open air near Frome, and never recovered from an illness which ensued.

Between the years 1846 and 1852 Willcock was a constant exhibitor at the Royal Academy. He died in the spring of the latter year, aged 41.

## No. **1389.** *Chelston Lane, Torquay.*

The subject is a group of thatched cottages surrounded by lofty oak and beech trees, which cast chequered shadows on their roofs and walls, as well as on the roadway beneath. On the left a farm labourer, sitting on a stile, converses with a peasant girl carrying a baby. In the foreground the road is crossed by a stream, in which two cows are lingering. In the distance large fleecy clouds rise into a summer sky.

On canvas, 1 ft. 11¼ in. *h.* by 1 ft. 7½ in. *w.*

Purchased in 1893, from Messrs. H. Graves & Co., out of a fund bequeathed by the late Mr. Francis Clarke.

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**WILLIAMS.** *See* **HAYNES WILLIAMS** (JOHN).

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## WOODS (HENRY), R.A.

### No. 1531. *Cupid's Spell.*

A young fisherman is engaged in conversation with a young girl who is seated spinning at the foot of a statue of Cupid in an old garden on the banks of the Lagoon at Venice. In the distance are seen the buildings of the city. Signed and dated, Henry Woods Venice 1885

On canvas, 3 ft. 10 in. *h.* by 2 ft. 5½ in. *w.*
Exhibited at the Royal Academy in 1885.
Tate Gift, 1894.

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## WOODWARD (THOMAS).

B. 1801. D. 1852.

Thomas Woodward was born in 1801 at Pershore, Worcestershire. He became a pupil of Abraham Cooper, R.A., and devoted himself chiefly to the painting of animals. At an early age he began to contribute pictures to the British Institution and afterwards to the Royal Academy, where he was a constant exhibitor. He died at Worcester in 1852.

### No. 1379. *The Ratcatcher.*

On the steps of a cottage door, a man clad in a blue tailcoat, red waistcoat and velveteen breeches, sits over his humble meal, which he is about to share with two dogs, a rough and a smooth-haired terrier, at his feet. Behind him a cat steals through the half opened door towards a rat-trap which lies by his side. In the distance is a rural landscape.

On panel, 1 ft. 4½ in. *h.* by 1 ft. 8½ in. *w.*
Bequeathed in 1892 by Mr. Edward Archer, of Great Malvern.

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## WYLLIE (CHARLES WILLIAM).

### No. 1594. *Digging for Bait.*

Low tide. Young fishwives and fishermen are digging on the wet beach for sand-worms; beyond them are the dunes, golden in the evening light and reflected in the pools left by the sea.

Painted in the little village of Ambleteuse, the spot where King James II. landed on his flight into France. Signed and dated, C. W. Wyllie, 1877.

On canvas, 2 ft. ½ in. *h.* by 4 ft. 1 in. *w.*

Exhibited at the Royal Academy in 1877.

Chantrey Purchase, 1877.

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**WYLLIE** (WILLIAM LIONEL), **R.A.**

No. **1580.** *Toil, Glitter, Grime, and Wealth on a Flowing Tide.*

A view of the scene on the Thames below London Bridge. A steam tug towing a string of barges forms the principal feature of a busy panorama. Beyond are seen numerous steamers and sailing ships. The Isle of Dogs and the domes of Greenwich Hospital form the distance. Signed and dated, W. L. Wyllie, 1883.

On canvas, 3 ft. 8¾ in. *h.* by 5 ft. 5 in. *w.*

Etched by the artist himself.

Exhibited at the Royal Academy in 1883.

Chantrey Purchase, 1883.

No. **1697.** *The Battle of the Nile.*

The picture represents the closing scene of the battle, lit up by the moon and the burning ships. The spectator is supposed to be looking down the line of ships to the south-east. On the left the French ship "Guerrier" is seen a complete wreck. Beyond is Nelson's flag ship, the "Vanguard," engaged with the "Spartiate" and "Aquilon," while on the right the fight is still raging round the "Orient," three-decker, which is a mass of flames. In the distance the "Culloden" is seen ashore on a reef. In the near foreground are the boats of the "Zealous" rowing to take possession of a prize.

On canvas, 4 ft. 11½ in. *h.* by 8 ft. 11½ in. *w.*

Chantrey Purchase, 1899.

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**YEAMES** (WILLIAM FREDERICK), **R.A.**

No. **1609.** *Amy Robsart.*

"In less than two minutes, Foster, who remained behind, heard the tread of a horse in the courtyard, and then a whistle similar to that which was the

Earl's usual signal; the instant after, the door of the Countess's chamber opened, and in the same moment the trap-door gave way.

"There was a rushing sound—a heavy fall—a faint groan—and all was over.

"'Look down into the vault, what seest thou?'

"'I see only a heap of white clothes like a snowdrift.'"

—"*Kenilworth*," *by Sir Walter Scott.*

Sir Robert Dudley was married to Amy, only daughter of Sir John Robsart, in June, 1550, at the Palace of Sheen. King Edward VI. attended the wedding, and made a note of it in his diary. On September 8th, 1560, when living at Cumnor, an easy walk from Oxford, the lady sent her whole household to Abingdon Fair. When the servants came back she was found dead at the foot of the staircase. The verdict of the "Coroner's Court" was "Mischance."

She lies "like a snowdrift" at the foot of the stairs, her husband's miniature around her neck; his coat-of-arms (a bear) is carved in the wooden bannisters. One of the men above, in the darkness, is Anthony Foster, who seems to know more than he should; the other, a young servant, is horrified.

Canvas, 9 ft. 1½ in. *h.* by 6 ft. *w.*

Exhibited at the Royal Academy of Arts in 1877.

Chantrey Purchase, 1877.

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1,572 Waterhouse, *J. W.*
1,573 Calderon, *P. H.*
1,574 Leighton, *Lord*
1,575 Herkomer, *Sir Hubert von.*
1,576 Hacker, *Arthur*
1,577 Riviere, *Briton*
1,578 Merritt, *Anna Lea*
1,579 Hunter, *Colin*
1,580 Wyllie, *W. L.*
1,581 Hunt, *Walter*
1,582 Pettie, *John*
1,583 Stone, *Marcus*
1,584 Millais, *Sir J. E.*
1,585 Watts, *G. F.*
1,586 Poynter, *Sir E. J.*
1,587 Dicksee, *Frank*
1,588 Gow, *A. C.*
1,589 Parsons, *Alfred*
1,590 Gotch, *T. C.*
1,591 Chantrey, *Sir F.*
1,592 Corbet, *M. R.*
1,593 Clark, *Joseph*
1,594 Wyllie, *C. W.*
1,595 Small, *Wm.*

No.

1,596 Waterlow, *Ernest*
1,597 Macbeth, *R. W.*
1,598 Hook, *J. C.*
1,599 Cole, *Vicat*
1,600 Reid, *John R.*
1,601 Orchardson, *Sir W. Q.*
1,602 Herkomer, *Sir Hubert von.*
1,603 Hayes, *Edwin*
1,604 Moore, *Henry*
1,605 La Thangue, *H. H.*
1,606 Johnson, *C. E.*
1,607 North, *J. W.*
1,608 Davis, *H. W. B.*
1,609 Yeames, *W. F.*
1,610 Clark, *Joseph*
1,611 Millet, *F. D.*
1,612 Clausen, *George*
1,613 Tuke, *H. S.*
1,614 Murray, *David*
1,615 Sargent, *John*
1,616 Collier, *Hon. J.*
1,617 Brett, *John*
1,618 Tuke, *H. S.*
1,619 Aumonier, *James*
1,620 Lucas, *J. Seymour*
1,621 Logsdail, *Wm.*
1,622 Knight, *Joseph*
1,623 Stokes, *Adrian*

| No. | |
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| 1,624 | Rooke, *T. M.* |
| 1,625 | Strudwick, *J. M.* |
| 1,626 | Farquharson, *Joseph* |
| 1,627 | Bramley, *Frank* |
| 1,628 | Parton, *Ernest* |
| 1,629 | Hilton, *William* |
| 1,630 | Watts, *G. F.* |
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| 1,648 | Farquharson, *David* |
| 1,649 | Kemp-Welch, *L. E.* |
| 1,650 | Hemy, *Napier* |
| 1,655 | Knight, *C. P.* |
| 1,656 | McLachlan, *T. H.* |
| 1,657 | Millais, *Sir J. E.* |
| 1,672 | Peacock, *Ralph* |
| 1,673 | King, *Yeend* |
| 1,677 | MacCallum, *Andrew* |
| 1,678 | Fisher, *S. Melton* |
| 1,679 | Draper, *Herbert J.* |
| 1,684 | Webb, *James* |
| 1,685 | Wallis, *Henry* |
| 1,686 | Fantin-Latour, *H. F.* |
| 1,687 | Watts, *G. F.* |
| 1,688 | Lewis, *John F.* |
| 1,690 | Edwards, *Edwin* |
| 1,691 | Millais, *Sir John E.* |
| 1,692 | Watts, *G. F.* |
| 1,693 | |
| 1,697 | Wyllie, *W. L.* |
| 1,698 | Hunter, *Young* |
| 1,702 | Rossetti, *Gabriel C. D.* |
| 1,703 | Hunt, *A. W.* |
| 1,704 | Gregory, *E. J.* |
| 1,705 | Dixon, *Harry* |
| 1,706 | Hopwood, *H. S.* |
| 1,707 | Cockram, *George* |
| 1,708 | Butler, *Mildred A.* |
| 1,709 | Smythe, *Lionel* |
| 1,710 | Rivers, *Leopold* |
| 1,711 | Nisbet, *R. B.* |
| 1,712 | Osborne, *Walter* |

No.
1,713 Wade, *Thomas*
1,714, 1,715 Macallum, *Hamilton*
1,716, 1,717 Poynter, *Ambrose*
1,718 Glendening, *Alfred, Jun*
1,719 Bonington, *R. P.*
1,720 Fielding, *A. V. C.*
1,721 Cattermole, *George*
1,722 Bennett, *William*
1,723 Donaldson, *A. B.*
1,724 MacCallum, *Andrew*
1,725 Gulich, *John P.*
1,726 Maundrell, *Charles*
1,727 Wilkie, *Sir David*
1,728 Müller, *W. J.*
1,729 Lewis, *John F.*
1,730, 1,731, 1,732, 1,733 Cattermole, *George*
1,734, 1,735, 1,736 Cox, *David*
1,737, 1,738 Varley, *John*
1,739, 1,740, 1,741 Wilkie, *Sir David*

No.
1,742 Smith, *S. R. J.*
1,743, 1,744, 1,745 Mulready, *William*
1,746 Gibson, *John*
1,747 Brock, *Thomas*
1,748 Marshall, *W. C.*
1,749 Fehr, *H. C.*
1,750 Bates, *Harry*
1,751 Thornycroft, *W. H.*
1,752 Leighton, *Lord*
1,753 Ford, *E. Onslow*
1,754 Leighton, *Lord*
1,755 John, *W. Goscombe*
1,756 Pegram, *H. A.*
1,757 Drury, *Alfred*
1,758 Ford, *E. Onslow*
1,759 Pomeroy, *F. W.*
1,760 Stark, *Robert*
1,761 Leighton, *Lord*
1,762 Pomeroy, *F. W.*
1,763 Banks, *Thomas*
1,764 Joseph, *Samuel*
1,765 Brock, *Thomas*
1,766 Colton, *William R.*
1,767 Bates, *Harry*
1,768 Watts, *G. F.*
1,769 Weekes, *Henry*
1,770 Foley, *J. H*

No.

1,771 Burne-Jones, *Sir E. C. B.*
1,772 Peacock, *Ralph*
1,773 Somerscales, *Thomas*
1,774 Davis, *H. W. B.*
1,775 Stevens, *Alfred*
1,780 Cooke, *E. W.*
1,781 Frith, *W. P.*
1,782 Davis, *H. W. B.*
1,783 Bates, *Harry*
1,784 Brock, *Thomas*
1,785 Creswick, *Thomas*
1,786 Calame, *Alexandre*
1,787 Landseer, *Sir E.*
1,788 Lee *and* Landseer.
1,789 Fraser, *Alexander*
1,790 Leslie, *C. R.*
1,791 Hilton, *William*
1,792, 1,793, 1,794 Leslie, *C. R.*
1,795 Etty, *William*
1,796 Leslie, *C. R.*
1,797 Mulready, *William*
1,798, 1,799 Leslie, *C. R.*
1,800 Cooper, *T. S.*
1,801 Leslie, *C. R.*
1,802 Cooke, *E. W.*

(B.A.)

No.

1,803, 1,804, 1,805 Leslie, *C. R.*
1,806 Leighton, *Lord*
1,807, 1,808 Millais, *Sir J. E.*
1,809 Holland, *James*
1,838 Adams, *H. W.*
1,839 Dicksee, *Frank*
1,846 Stevens, *Alfred*
1,852 Sandby, *Thomas*
1,853, 1,854, 1,855, 1,856 Sandby, *Paul*
1,857, 1,867 Turner, *J. M. W.*
1,894 Watts, *G. F.*
1,898 Brown, *Arnesby*
1,899 Corbet, *M. R.*
1,900 Goodwin, *Albert*
1,901 Shannon, *J. J.*
1,902 Brett, *John*
1,904 Allen, *J. W.*
1,905 Lanteri, *Prof.*
1,907, 1,908 Philip, J.
1,909 Delaroche, *Paul*
1,910 Collins, *W.*

No.
1,911 Vacher, *Charles*
1,912 Collins, *W.*
1,913 Watts, *G. F.*
1,919 Wells, *H. T.*
1,920 Watts, *G. F.*
1,921 Calthrop, *C.*
1,922, 1,923 Stevens, *A.*
1,926 Murray, *D.*
1,927 Stokes, *A.*
1,928 Colton, *W. R.*
1,929 Armstead, *H. H.*
1,931, 1,932, 1,933, 1,934 Gilbert, *Sir J.*
1,936 Bough, *S.*
1,940 Leslie, *G. D.*
1,942 Wilkie, *Sir D.*
1,945 Pegram, *H. A.*
1,946 Hemy, *Napier*
1,947 Wardle, *Arthur*
1,948 Poynter, *Sir E.*
1,949 Gilbert, *Alfred*
1,950 Chantrey, *Sir F.*
1,954 Frampton, *George*
1 955 Carter, *Hugh*
1,956 Brough, *Robert*
1,957, 1,958 Stevens, *Alfred*

No.
1,959 Whistler, *J. McN.*
1,960 Bundy, *Edgar*
1,961 Cowper, *F. W.*
1,962 Aumonier, *James*
1,963 Furse, *C. W.*
1,964 Speed, *Harold*
1,965 Alexander, *Edwin*
1,966 Chambers, *George*
1,967 Hurlstone, *F. Y.*
1,968 Cooke, *E. W.*
1,969 Browne, *Henriette*
1,970, 1,971, 1,972, 1,973, 1,974 Hunt, *William*
1,975 Roberts, *David*
1,976 Cooper, *T. S.*
1,977 Foster, *M. B.*
1,978 Prout, *Samuel*
1,979 Tayler, *Frederick*
1,980, 1,981 Turner, *J. M. W.*
1,983 Watts, *G. F.*
1,984, 1,985, 1,986, 1,987, 1,988, 1,989 Turner, *J. M. W.*

| No. | | No. | |
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| 1,990 | | 2,020 | |
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| 1,995 | | 2,025 | |
| 1,996 | Turner, *J. M. W.* | 2,026 | |
| 1,997 | | 2,027 | |
| 1,998 | | 2,028 | |
| 1,999 | | 2,029 | |
| 2,000 | | 2,030 | |
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| 2,002 | | 2,032 | |
| 2,003 | | 2,033 | |
| 2,004 | | 2,034 | |
| 2,005 | | 2,035 | |
| 2,006 | | 2,036 | Stevens, *Alfred* |
| 2,007 | | 2,037 | |
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| 2,009 | | 2,039 | |
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| 2,011 | Stevens, *Alfred* | 2,041 | |
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| | | 2,053 | Sargent, *J. S.* |
| | | 2,054 | Armstead, *H. H.* |

| No. | |
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| 2,059 | Furse, *C. W.* |
| 2,060 | Linnell, *John* |
| 2,061 | Thomas, *John* |
| 2,063 | Brown, *F. Madox* |
| 2,064 | Turner, *J. M. W.* |
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| 2,070 | Leslie, *G. D.* |
| 2,071 | Craig, *Frank* |
| 2,072 | Farquharson, *David.* |
| 2,073 | Bell, *R. Anning.* |
| 2,074 | Brock, *Thomas* |
| 2,075 | Weekes, *Henry* |
| 2,076 | |
| 2,079 | Strang, *Wm.* |
| 2,080 | Walker, *Fred.* |
| 2,108 | Potter, *F. H.* |
| 2,109 | Brabazon, *H. B.* |
| 2,110 | |
| 2,111 | |
| 2,112 | |
| 2,113 | |
| 2,114 | |
| 2,115 | |
| 2,116 | Rothenstein, *W.* |
| 2,117 | Legros, *Alphonse* |
| 2,119 | Charles, *James* |
| 2,120 | Hunt, *W. Holman* |
| *2,121* | *Stevens, Alfred* |

| No. | |
|---|---|
| 2,122 | Charles, *James* |
| 2,123 | |
| 2,124 | |
| 2,125 | |
| 2,126 | |
| 2,131 | Wilkie, *Sir D.* |
| 2,132 | Stevens, *A.* |
| 2,137 | Taylor, *L. C.* |
| 2,138 | Friedenson, *A.* |
| 2,139 | Simmonds, *W. G.* |
| 2,140 | Mackennal, *B.* |
| 2,141 | Wiens, *S. M.* |
| 2,142 | Ward, *J.* |
| 2,164 | Stark, *J.* |
| 2,165 | Stevens, *A.* |
| 2,166 | |
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| No. | |
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| 2,186 | *Stevens, A.* |
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| No. | |
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| 2,197 | *Stevens, A.* |
| 2,198 | |
| 2,199 | Lewis, *J. F.* |
| 2,200 | |
| 2,201 | |
| 2,202 | |
| 2,203 | |
| 2,212 | Stevens, *A.* |
| 2,213 | |
| 2,214 | Potter, *F. H.* |
| 2,215 | Kerr, *C.* |

LIST OF WORKS PURCHASED FOR, PRESENTED AND BEQUEATHED TO, THE NATIONAL GALLERY OF BRITISH ART.

## PICTURES PURCHASED.

| No. | Subject. | Artist's Name. | When Purchased. |
|---|---|---|---|
| 688 | Landscape with Alderney Bull, Cow, and Calf | James Ward, R.A. | 1862 |
| 894 | John Knox Preaching ... ... | Sir D. Wilkie ... | 1871 |
| 1038 | Village Snow Scene ... ... ... | W. Mulready ... | 1878 |
| 1040 | River and Rocks ... ... ... | W. J. Müller ... | — |
| 1043 | Gordale Scar, Yorkshire ... ... | James Ward, R.A. | — |
| 1204 | The Valley of the Yare ... ... | J. Stark... ... | 1886 |
| 1209 | The Vagrants ... ... ... ... | F. Walker ... | — |
| 1210 | Ecce Ancilla Domini... ... ... | G. C. D. Rossetti | — |
| 1385 | Beatrix Knighting Esmond ... | A. L. Egg ... | 1893 |
| 1388 | The Cast Shoe... ... ... ... | G. H. Mason ... | — |
| 1389 | Chilston Lane, Torquay ... ... | G. B. Willcock | — |
| 1405 | Edfou, Upper Egypt... ... ... | John F. Lewis... | 1894 |
| 1407 | Pegwell Bay, Kent ... ... ... | William Dyce ... | — |
| 1428 | A View of Southampton ... ... | R. H. Lancaster | — |
| 1688 | The Courtyard of the Coptic Patriarch's House in Cairo ... | John F. Lewis... | 1900 |
| 1775 | Mrs. Collmann ... ... ... | Alfred Stevens... | — |
| 1922 | Judith ... ... ... ... ... | ,, | 1903 |
| 1923 | King Alfred and his Mother ... | ,, | — |
| 1957 | The Angel announcing the birth of our Lord to the Shepherds | ,, | 1905 |
| 1958 | Study of a nude female figure for a ceiling ... .. ... | ,, | — |
| 1966 | Dutch East Indiamen Weighing Anchor ... ... ... | George Chambers | — |
| 1967 | An Incident from Gil Blas ... ... | F. Y. Hurlstone | — |
| 2003 | A Study of a Nude Female Figure Seated ... ... ... | Alfred Stevens | — |
| 2004 | Centaur and Triton ... ... ... | ,, | — |
| 2005 | Studies for the "Isaiah" Cartoon... | ,, | — |
| 2006 | Study for an Angel in the "Isaiah" | ,, | — |
| 2007 | Studies for "Isaiah" ... ... | ,, | — |
| 2008 | A Study for the "Isaiah" and for a Battle of Lapithæ ... | ,, | — |
| 2009 | Studies for a Child and Woman Seated ... ... ... | ,, | — |
| 2010 | A Study for an Expulsion ... ... | ,, | — |
| 2011 | Studies for a Military Uniform ... | ,, | — |

Pictures purchased—*continued.*

| Subject. | Artist's Name. | When Purchased. |
|---|---|---|
| Studies of Angels and a Stairway... | Alfred Stevens | 1905 |
| Studies of a Man Leaning on His Elbow, and for Stooping Figures | " | — |
| Study of a Woman Kneeling ... | " | — |
| Study of a Seated Woman ... ... | " | — |
| Two Studies of Struggling Figures | " | — |
| Studies of Struggling Figures, and a Man Hammering at an Anvil | " | — |
| Three Studies of Figures and a Woman Striking a Tambourine | " | — |
| Studies of a Child's Expressions ... | " | — |
| Studies for the Figure of Valour on the Wellington Monument | " | — |
| Studies of Drapery ... ... ... | " | — |
| Studies of Reclining Figures ... | " | — |
| Studies of Struggling Figures ... | " | — |
| Study for a Figure Holding a Tablet | " | — |
| Study for Parmigiano Painting ... | " | — |
| Study of a Man Protecting a Woman | " | — |
| Study of Drapery for a Cartoon ... | " | — |
| A Portrait of a Clergyman ... ... | " | — |
| Studies for the Angel in the Lunette of "The Angel Announcing the Birth of Our Lord to the Shepherds"... .. ... | " | — |
| Studies for the Lunette of "The Angel Announcing the Birth of Our Lord to the Shepherds" | " | — |
| A Study for a Flying Figure ... | " | — |
| Designs for a Sea Nymph and Temperance... ... ... | " | — |
| Studies of Mermaids and Tritons for the Pavement in St. George's Hall, Liverpool ... ... | " | — |
| Head for Wood Carving, a Vase, and Designs for Tiles ... | " | — |
| Pluto and Proserpine, a Design for a Fire Back... ... ... | " | — |
| Britomart, Four Flying Figures and a Frame ... ... | " | — |
| Two portions of the Design for the Decoration of the Dome of St. *Paul's Cathedral* ... ... | " | — |

Pictures purchased—*continued.*

| No. | Subject. | Artist's Name. | When Purchased |
|---|---|---|---|
| 2038 | Strada della Fortuna, Pompeii, and a Single Peony ... ... | Alfred Stevens | 1905 |
| 2039 | A Design for the End of a Room including a Bust of Raphael and his Fresco "Jurisprudence" | ,, | — |
| 2040 | A Design for a Two-Handled Majolica Vase ... ... ... | ,, | — |
| 2041 | A Design for a Fountain ... ... | ,, | — |
| 2042 | A Design for the Decoration of the Ceiling and Three Walls of a Room ... ... ... | ,, | — |
| 2043 | A Detail of No. 2042, with a Figure of Astronomy ... ... | ,, | — |
| 2044 | A Detail of No. 2042, with a Figure of Prudence, an Angel with a Trumpet, and a Boy with a harp | ,, | — |
| 2045 | A Design for Decoration of a Room with a Frieze ... ... | ,, | — |
| 2046 | A Design for the Wall of a Room with a Frieze ... ... | ,, | — |
| 2047 | A Design in Perspective for the Decoration of a Vaulted Corridor | ,, | — |
| 2048 | Mutability. A Queen Begging at the Door of a Temple ... | ,, | — |
| 2049 | A Design for Coving... ... ... | ,, | — |
| 2050 | Two Figures Holding Festoons of Drapery ... ... ... | ,, | — |
| 2051 | A Design for the Angel Announcing the Birth of Our Lord to the Shepherds ... ... ... | ,, | — |
| 2052 | A Design for the Decoration of a Theatre ... ... ... | ,, | — |
| 2059 | Diana of the Uplands ... ... | C. W. Furse ... | 1906 |
| 2063 | Chaucer at King Edward's Court ... | F. Madox Brown | — |
| 2108 | The Music Lesson . . ... ... | F. H. Potter ... | — |
| 2142 | Gordale Scar. Sketch. | James Ward, R.A. | 1907 |
| 2165 to 2197 | Studies. | Alfred Stevens | — |
| 2212 | Portrait of an Artist... ... ... | ,, | 1908 |
| 2213 | A Portrait ... ... ... ... | ,, | — |

## PRESENTATIONS.

| No. | Subject. | Artist's Name. | By whom Presented. | When |
|---|---|---|---|---|
| 328 | The First Earring | | | |
| 330 | Landscape | Sir D. Wilkie ... | Mr. Robert Vernon | 1847 |
| 331 | Newsmongers | | | |
| 352 | Prawn Catchers ... | W. Collins ... | — | — |
| 353 | Yorick and the Grisette ... | G. S. Newton ... | — | — |
| 354 | The Window | | | |
| 356 | Youth and Pleasure | W. Etty ... | — | — |
| 359 | The Lute Player | | | |
| 374 | Column of St. Mark | R. P. Bonington | — | — |
| 378 | The Newspaper ... | T. S. Good ... | — | — |
| 379 | Lycian Peasants ... | W. J. Müller ... | — | — |
| 393 | The Last in | W. Mulready ... | — | — |
| 394 | Fair Time ... | | | |
| 397 | Christ Lamenting over Jerusalem | | | |
| 398 | Haidee, a Greek Girl ... | Sir C. L. Eastlake | — | — |
| 399 | Escape of the Carrara Family | | | |
| 400 | Burgos Cathedral | | | |
| 401 | Church of Saint Paul, Antwerp | D. Roberts ... | — | — |
| 402 | Sancho Panza and the Duchess | | | |
| 403 | Uncle Toby and Widow Wadman | C. R. Leslie ... | — | — |
| 404 | Entrance to the Zuyder Zee | | | |
| 405 | Battle of Trafalgar | C. Stanfield ... | — | — |
| 406 | Lake of Como | | | |
| 407 | Venice ... | | | |
| 410 | High Life and Low Life .. | | | |
| 411 | Highland Music | Sir E. Landseer | — | — |
| 412 | The Hunted Stag | | | |
| 413 | Peace ... | | | |
| 414 | War ... | | | |
| 416 | Mr. Robert Vernon | W. H. Pickersgill | — | — |
| 422 | Play Scene in Hamlet ... | D. Maclise ... | — | — |
| 423 | Malvolio and the Countess... | | | |

Presentations—*continued.*

| No. | Subject. | Artist's Name. | By whom Presented. | When. |
|---|---|---|---|---|
| 424 | The Synagogue ... | S. A. Hart ... | Mr. Robert Vernon | 1847 |
| 426 | Going into School | T. Webster ... | — | — |
| 427 | A Dame's School | | | |
| 429 | The Pathway to Church ... | T. Creswick ... | — | — |
| 430 | Dr. Johnson in the Ante-room of Lord Chesterfield ... | E. M. Ward ... | — | — |
| 431 | The Fall of Clarendon ... | E. M. Ward ... | — | — |
| 432 | The South Sea Bubble ... | | | |
| 437 | The Fisherman's Home ... | F. Danby ... | — | — |
| 438 | The Woodcutters | J. Linnell ... | — | — |
| 439 | The Windmill | | — | — |
| 440 | The Gouty Angler | T. Lane ... | | |
| 441 | A Basket of Fruit, Pineapple, and Bird's Nest. | G. Lance .. | — | — |
| 442 | Red Cap ... | | | |
| 443 | Fruit ... | | | |
| 444 | Le Diable Boiteux | A. L. Egg ... | — | — |
| 446 | The Pride of the Village ... | J. C. Horsley ... | — | — |
| 447 | Dutch Boats in a Calm ... | E. W. Cooke ... | — | — |
| 448 | The Boat House | | | |
| 450 | A Village Holiday | F. Goodall ... | — | — |
| 451 | The Tired Soldier | | | |
| 452 | The Scanty Meal ... | J. F. Herring ... | — | — |
| 563 | Jerusalem ... ... | T. Seddon ... | An Association of Gentlemen | 1857 |
| 759 | The Remorse of Judas ... | E. Armitage ... | The Painter ... | 1866 |
| 810 | Pardon Day in Brittany... | C. Poussin ... | Mr. R. E. Lofft ... | 1870 |
| 1112 | Mrs. Ann Hawkins | J. Linnell ... | Mr. F. Piercy ... | 1882 |
| 1142 | The August Moon | Cecil Lawson ... | Mrs. Cecil Lawson | 1883 |
| 1187 | A Sketch of Rustic Figures... | Sir D. Wilkie ... | Mrs. E. Vaughan | 1885 |

Presentations—*continued.*

| | Subject. | Artist's Name. | By whom Presented. | When. |
|---|---|---|---|---|
| 5 | The Woods of Sweet Chestnut above Varenna, Lake Como | F. L. Bridell ... | Mrs. Bridell Fox | 1886 |
| 5 | View of the House in which the Artist was born | John Constable | Miss Isabel Constable | 1887 |
| 5 | The Salt Box, Hampstead Heath ... | — | — | — |
| 7 | View on Hampstead Heath | — | — | — |
| 4 | The Bridge at Gillingham | — | — | 1888 |
| 5 | Church Porch, Bergholt... | — | — | — |
| 3 | View of Hyde Park Corner | James Holland | Miss E. J. Wood | — |
| 4 | View of Hyde Park Corner | Unknown ... | — | — |
| 9 | "Beata Beatrix" ... | G. C. D. Rossetti | Lady Mount-Temple | 1889 |
| 5 | Napoleon I. ... | E. J. H. Vernet | Duke of Leinster | — |
| 2 | Eve of the Deluge | W. B. Scott ... | Miss Alice Boyd | 1891 |
| 1 | The Harbour of Refuge ... | F. Walker ... | Mr. William Agnew | 1893 |
| 2 | Cardinal Bourchier and the widow of Edward IV. | John Z. Bell ... | Mrs. J. Z. Bell ... | — |
| 4 | Christ washing St. Peter's Feet | F. Madox Brown | A Body of Subscribers | — |
| 3 | St. John leading the Blessed Virgin from the Tomb ... | W. Dyce ... | Anonymous ... | 1894 |
| 3 | A Village Green in France ... | F. S. Bonvin ... | Mrs. E. Edwards | 1895 |
| 3 | A Street in Cairo... | W. J. Müller ... | Lady Weston ... | — |
| 4 | Dredging on the Medway ... | — | Mr. Holbrook Gaskell | 1896 |
| 2 | Christ and the Woman of Samaria ... | George Richmond | Mr. Richmond's Family | 1897 |

Presentations—*continued.*

| No. | Subject. | Artist's Name. | By whom Presented. | When. |
|---|---|---|---|---|
| 1493 | Landscape with a View of the Carrara Mountains | Giovanni Costa | A Body of Subscribers | 1897 |
| 1498 | Sacking a Church... | J. Prescott Knight | Col. Knight Prescott | — |
| 1499 | Nature Blowing Bubbles for her Children... | W. Hilton ... | Mr. Charles Butler | — |
| 1500 | The Last Day in the Old Home | R. B. Martineau | Mr. Edward H. Martineau | — |
| 1501 | Femmes en Prière... | A. Legros ... | A Body of Subscribers | — |
| 1502 | The Crofter's Team | H. Macallum ... | Mr. E. Homan ... | — |
| 1503 | Equestrian Portrait ... | Sir E. Landseer and Sir J. E. Millais, Bart. | Anonymous ... | — |
| 1504 | Near Hingham, Norfolk ... | John Crome ... | Mr. Henry Tate | — |
| 1505 | Lady's Portrait ... | J. Hoppner ... | — | — |
| 1506 | Ophelia ... | Sir J. E. Millais, Bart.... ... | — | — |
| 1507 | The Vale of Rest ... | — | — | — |
| 1508 | The Knight Errant | — | — | — |
| 1509 | The North West Passage ... | — | — | — |
| 1510 | Mercy, St. Bartholomew's Day | — | — | — |
| 1511 | And the Sea gave up the Dead that were in it | Lord Leighton | — | — |
| 1512 | Home with the Tide | J. C. Hook ... | — | — |
| 1513 | Young Dreams ... | — | — | — |
| 1514 | The Seaweed Raker | — | — | — |
| 1515 | The Miracle of the Gadarene Swine | B. Riviere ... | — | — |
| 1516 | Giants at Play ... | — | — | — |
| 1517 | Companions in Misfortune | — | — | — |
| 1518 | The Blockade Runner | — | — | — |
| 1519 | Her First Dance ... | W. Q. Orchardson | — | — |
| 1520 | The First Cloud ... | — | — | — |
| *1521* | *Her Mother's* Voice | — | — | — |

Presentations—*continued.*

| No. | Subject. | Artist's Name. | By whom Presented. | When. |
|---|---|---|---|---|
| 1522 | The Doctor ... | Luke Fildes ... | Mr. Henry Tate | 1897 |
| 1523 | Silent Greeting | Sir L. Alma-Tadema ... | — | — |
| 1524 | A Rainy Day ... | Peter Graham... | — | — |
| 1525 | The Silken Gown... | Thomas Faed ... | — | — |
| 1526 | Faults on both Sides | — | — | — |
| 1527 | A Highland Mother | — | — | — |
| 1528 | Mother and Son ... | H. W. B. Davis | — | — |
| 1529 | Musical Story by Chopin ... | A. C. Gow ... | — | — |
| 1530 | A Lost Cause ... | — | — | — |
| 1531 | Cupid's Spell ... | H. Woods ... | — | — |
| 1532 | Scene at Abbotsford | Sir E. Landseer | — | — |
| 1533 | Uncle Tom and his Wife for Sale | — | — | — |
| 1534 | The Promenade ... | J. Phillip ... | — | — |
| 1535 | "Hush" ... ... | Frank Holl ... | — | — |
| 1536 | "Hushed"... ... | — | — | — |
| 1537 | Wayside Prayer ... | E. Nicol ... | — | — |
| 1538 | The Emigrants ... | — | — | — |
| 1539 | Weeding the Pavement ... | G. H. Boughton | — | — |
| 1540 | The Valley of the Llugwy ... | B. W. Leader ... | — | — |
| 1541 | The Oracle ... | J.W.Waterhouse | — | — |
| 1542 | St. Eulalia... ... | — | — | — |
| 1543 | The Lady of Shalott | — | — | — |
| 1544 | The Health of the Bride ... | Stanhope A. Forbes ... | — | — |
| 1545 | Totland Bay ... | J. B. Pyne ... | — | — |
| 1546 | Noonday Rest ... | J. Linnell ... | — | — |
| 1547 | Contemplation ... | — | — | — |
| 1548 | Pangbourne ... | Keeley Halswelle | — | — |
| 1549 | Blossoms ... ... | Albert Moore ... | — | — |
| 1550 | Sinbad the Sailor... | Albert Goodwin | — | — |
| 1551 | Success ! ... ... | S. E. Waller ... | — | — |
| 1552 | Sweethearts and Wives ... | — | — | — |
| 1553 | The Remnants of an Army | Lady Butler ... | — | — |
| 1554 | Ars Longa Vita Brevis ... | J. Haynes-Williams ... | — | — |
| 1555 | Thursday ... ... | W. Dendy Sadler | — | — |

Presentations—*continued.*

| No. | Subject. | Artist's Name. | By whom Presented. | When |
|---|---|---|---|---|
| 1556 | A Good Story ... | W. Dendy Sadler | Mr. Henry Tate | 1897 |
| 1557 | A Country Cricket Match | John R. Reid ... | — | — |
| 1558 | Mother and Daughter | E. Douglas ... | — | — |
| 1559 | Morning with the Wild Red Deer | S. J. Carter ... | — | — |
| 1560 | Orphans ... ... | T. B. Kennington | — | — |
| 1562 | Ploughman and Shepherdess | F. Goodall ... | A body of Subscribers | 1898 |
| 1563 | St. Stephen | Sir J. E. Millais, Bart.... ... | Mr. Henry Tate | 1897 |
| 1564 | A Disciple... ... | — | — | — |
| 1565 | Carnarvon Castle... | W. J. Müller ... | — | — |
| 1566 | Sympathy ... ... | B. Riviere ... | — | — |
| 1567 | His First Offence... | Lady Stanley ... | — | — |
| 1568 | Wind on the Wold | G. H. Mason ... | — | — |
| 1630 | Mammon ... ... | G. F. Watts ... | The Painter ... | — |
| 1631 | Dweller in the Innermost | — | — | — |
| 1632 | For he had Great Possessions | — | — | — |
| 1633 | Dray Horses ... | — | — | — |
| 1634 | The Minotaur ... | — | — | — |
| 1635 | Death Crowning Innocence | — | — | — |
| 1636 | Jonah ... ... | — | — | — |
| 1637 | The Spirit of Christianity | — | — | — |
| 1638 | Sic Transit ... | — | — | — |
| 1639 | Faith ... ... | — | — | — |
| 1640 | Hope ... ... | — | — | — |
| 1641 | Love and Life ... | — | — | — |
| 1642 | She shall be called Woman ... | — | — | — |
| 1643 | Eve Tempted ... | — | — | — |
| 1644 | Eve Repentant ... | — | — | — |
| 1645 | Love and Death ... | — | — | — |
| 1646 | The Messenger ... | — | — | — |
| 1647 | Chaos ... ... | — | — | — |
| 1655 | The Kyles of Bute | C. P. Knight ... | Miss A. F. C. Knight | 1898 |
| 1656 | Evening Quiet ... | T. H. McLachlan | A body of Subscribers | — |

Presentations—*continued.*

| No. | Subject. | Artist's Name. | By whom Presented. | When. |
|---|---|---|---|---|
| 1657 | The Order of Release. | Sir J. E. Millais, Bart. | Sir Henry Tate, Bart. | 1898 |
| 1677 | Silvery Moments, Burnham Beeches | A. MacCallum ... | The Painter ... | 1899 |
| 1686 | Flower-piece ... | H. Fantin-Latour. | Mrs. E. Edwards | — |
| 1687 | The All Pervading | G. F. Watts ... | The Painter ... | — |
| 1690 | The Thames from a Wharf near Waterloo Bridge | Edwin Edwards | Mrs. E. Edwards | 1900 |
| 1691 | The Boyhood of Raleigh ... | Sir J. E. Millais, Bart. | Lady Tate ... | — |
| 1692 | Love Triumphant... | G. F. Watts ... | The Painter ... | — |
| 1693 | Time, Death, and Judgment | —— | —— | — |
| 1703 | Windsor Castle ... | A. W. Hunt ... | Mr. Henry Tate | 1897 |
| 1704 | Marooning ... ... | E. J. Gregory ... | —— | — |
| 1714 | Gathering Seaweed | H. Macallum ... | Mr. E. Homan ... | — |
| 1715 | A Capri Boy ... | —— | —— | — |
| 1716 | A Street ... ... | A. Poynter ... | Miss H. M. Poynter | 1898 |
| 1717 | Northleach Church | —— | —— | — |
| 1719 | Cheyne Walk ... | R. P. Bonington | Mr. E. Homan ... | 1899 |
| 1720 | View in Sussex ... | A. V. C. Fielding | Mr. E. Homan ... | — |
| 1721 | Castle Entrance ... | George Cattermole. | Mr. E. Homan ... | — |
| 1722 | Richmond Park ... | William Bennett | Mr. E. Homan ... | — |
| 1723 | Puente San Martin, Toledo. | A. B. Donaldson | Miss Twining ... | — |
| 1724 | The Monarch of the Glen ... ... | Andrew Mac Callum. | Mr. A. MacCallum | — |
| 1725 | A Violin Concerto .. | J. P. Gulich ... | Sir Henry Tate... | — |
| 1729 | Sketch in Spain ... | J. F. Lewis ... | Miss J. E. Gordon | — |
| 1734 | Sketch of Harlech Castle ... | David Cox ... | —— | — |
| 1735 | Sketch of a Harbour | —— | —— | — |
| 1736 | Beckenham Church | —— | —— | — |
| 1737 | Sea-piece ... ... | John Varley .. | —— | — |
| 1738 | Sea-piece, with Fishing Boats in a Calm. | —— | —— | — |
| 1739 | A Cottage Fireside | Sir D. Wilkie ... | —— | — |
| 1742 | Design for the National Gallery of British Art. | S. R. J. Smith ... | The Artist ... | 1900 |

Presentations—*continued.*

| No. | Subject. | Artist's Name. | By whom Presented. | When |
|---|---|---|---|---|
| 1743 | Academy Study ... | William Mulready. | Society of Arts ... | 1900 |
| 1744 | —— | —— | —— | — |
| 1745 | —— | —— | —— | — |
| 1746 | Hylas and the Water Nymphs | J. Gibson ... | Mr. Robert Vernon | 1847 |
| 1752 | The Sluggard ... | Lord Leighton | Mr. Henry Tate | 1897 |
| 1753 | A Singer ... ... | E. Onslow Ford | —— | — |
| 1761 | Cast of Sketch for Athlete struggling with Python ... | Lord Leighton | Prof. A. Legros | — |
| 1762 | Dionysos ... ... | F. W. Pomeroy | Mr. H. J. Pfungst | 1898 |
| 1763 | Thetis condoling with Achilles | Thomas Banks | Mrs. Forster ... | 1845 |
| 1764 | Sir David Wilkie, R.A. ... | Samuel Joseph | An Association of Gentlemen | 1844 |
| 1765 | Sir Henry Tate ... | Thomas Brock | An Association of Gentlemen | 1898 |
| 1767 | Hounds in Leash ... | Harry Bates ... | Lord Wemyss ... | 1899 |
| 1768 | Clytie ... ... | G. F. Watts ... | The Artist ... | 1900 |
| 1771 | King Cophetua and the Beggar Maid ... | Sir E. C. B. Burne-Jones | An Association of Gentlemen | — |
| 1772 | The Sisters ... | Ralph Peacock | The Artist ... | — |
| 1782 | After Sunset ... | H. W. B. Davis | —— | — |
| 1783 | War... ... ... | Harry Bates ... | Mr. Charles J. Knowles | — |
| 1784 | Eve... ... ... | Thomas Brock | Sir Henry Tate... | — |
| 1846 | Isaiah ... ... | Alfred Stevens | Mr. Charles J. Knowles | — |
| 1852 | The Design for Freemasons Hall, London. | Thomas Sandby | Mr. Wm. Sandby | 1901 |
| 1853 | Edinburgh Castle... | Paul Sandby ... | —— | — |
| 1854 | Carmarthen Castle | —— | —— | — |
| 1855 | Part of the Banqueting Hall of King John's *Palace, Eltham.* | —— | —— | — |

Presentations—*continued.*

| No. | Subject. | Artist's Name. | By whom Presented. | When. |
|---|---|---|---|---|
| 156 | The Cemetery Gate of St. Augustine's Monastery, Canterbury, 1782 | Paul Sandby ... | Mr. Wm. Sandby | 1901 |
| 94 | The Court of Death | G. F. Watts .. | The Artist ... | 1902 |
| 02 | From the Dorsetshire Cliffs. | John Brett ... | Mrs. Brett ... | — |
| 04 | Landscape ... ... | J. W. Allen ... | Mr. T. W. Bacon | — |
| 05 | Paysan ... .. | Prof. Lantéri ... | The Pupils of Prof. Lantéri | — |
| 13 | A Story from Boccaccio. | G. F. Watts ... | The Members of the Cosmopolitan Club. | — |
| 19 | Victoria Regina ... | H. T. Wells ... | Mrs. Street and Mrs. Hadley, daughters of the Painter. | 1903 |
| 20 | Life's Illusions ... | G. F. Watts ... | Mrs. Seymour ... | — |
| 21 | Scottish Jacobites | C. Calthorp ... | Mrs. Calthrop ... | — |
| 36 | Holmwood, Dorking | S. Bough ... | Earl of Carlisle... | 1904 |
| 40 | Kept in School ... | G. D. Leslie ... | Sir Wm. Agnew | — |
| 42 | William IV. and Queen Adelaide. | Sir David Wilkie | Mr. Bright ... | — |
| 49 | G. F. Watts, R.A.... | Alfred Gilbert... | Mrs. G. F. Watts | — |
| 50 | Reclining Nymph.. | Sir F. Chantrey | Miss Tye ... | — |
| 54 | Charles Keene ... | George Frampton | Mrs. Edwards ... | 1905 |
| 55 | The Last Ray ... | Hugh Carter ... | Mrs. Carter ... | — |
| 59 | Old Battersea Bridge ... | J McN. Whistler | National Art Collections Fund | — |
| 33 | Echo ... ... | G. F. Watts ... | Mrs. Watts ... | — |
| 53 | Miss Ellen Terry ... | J. S. Sargent ... | Mr. Duveen ... | 1906 |

Presentations—*continued*.

| No. | Subject. | Artist's Name. | By whom Presented. | When. |
|---|---|---|---|---|
| 2060 | The Last Load ... | J. Linnell ... | Mr. J. W. Carlile | 1906 |
| 2061 | W. P. Frith ... | J. Thomas ... | Mr. L. Löwenthal | — |
| 2075 | Thomas Stothard ... | Henry Weeks ... | An Association of Gentlemen | 1868 |
| 2076 | William Mulready | —— | An Association of Gentlemen | 1866 |
| 2079 | Mr. Henry Newbolt | William Strang | National Art Collections Fund | 1906 |
| 2080 | The Woman in White ... | Fred Walker ... | Mr. Claude Phillips | — |
| 2109 | Houses at Tivoli ... | H. B. Brabazon | Mrs. Combe in memory of her uncle, Mr. Brabazon | 1907 |
| 2110 | Vase of Flowers ... | —— | —— | — |
| 2111 | Murcia ... ... | —— | —— | — |
| 2112 | Tivoli ... ... | —— | —— | — |
| 2113 | The Pink Palace ... | —— | Miss Clare Atwood, on behalf of a body of subscribers in memory of Miss Ethel Parker | — |
| 2114 | The Grand Canal... | —— | —— | — |
| 2115 | Les Rochers Rouges | —— | Mr. J. S. Sargent, R.A. | — |
| 2116 | Jews mourning in Synagogue | W. Rothenstein | Mr. J. Moser, in commemoration of the Jewish Whitechapel Exhibition, 1906 ... | — |
| 2117 | Mr. John Gray .. | Alphonse Legros | His Honour, Judge Evans | — |
| 2119 | Will it Rain? ... | James Charles... | Mr. John Maddocks | — |
| 2120 | The Ship ... | W. Holman Hunt | A body of Subscribers | — |

Presentations—*continued.*

| No. | Subject. | Artist's Name. | By whom Presented. | When. |
|---|---|---|---|---|
| 2121 | Sheet of Studies for Isaiah Cartoon ... | Alfred Stevens | Mr. J. R. Clayton | 1907 |
| 2122 | Studies of Sheep ... | James Charles... | Prof. F. Brown... | — |
| 2123 | In the Hayfield ... | — | — | — |
| 2124 | Heads and Groups of Figures | — | Mrs James Charles | — |
| 2125 | Landscape and Figures ... | — | — | — |
| 2126 | Study, a Country Road ... | — | — | — |
| 2131 | The Picnic... ... | Sir D. Wilkie, R.A. | Sir J. C. Robinson, through the National Art-Collections Fund. | — |
| 2132 | John Morris-Moore | Alfred Stevens | Mr. J. Duveen, (jun.), and others through the National Art-Collections Fund. | — |
| 2198 | Studies ... ... | — | Miss Clare Atwood, on behalf of a body of Subscribers in memory of Miss Ethel Parker | — |
| 2199 | Portrait of Mehemet Ali Pasha | J. F. Lewis, R.A. | Mr. H. H. Finch | — |
| 2200 | Two Turbaned figures seated on the ground in an Eastern Courtyard. | — | — | — |
| 2201 | Santa Croce ... | — | — | — |
| 2202 | Mirador in Sanchez' Cottage, Alhambra. | — | — | — |
| 2203 | Interior of a Church | — | — | — |
| 2214 | Little Dormouse ... | F. H. Potter ... | Amy, Lady Tate | 1908 |
| 2215 | Portrait of the *Artist* | Charles Kerr ... | Mrs. Charles Kerr | — |

## BEQUESTS.

| No. | Subject. | Artist's Name. | By whom Bequeathed. | When. |
|---|---|---|---|---|
| 231 | Portrait of T. Daniell, R.A. | Sir D. Wilkie ... | Miss M. A. Fuller | 1837 |
| 241 | The Parish Beadle | —— | Lord Colborne ... | 1854 |
| 507 | Scene from Boccaccio ... | J. M. W. Turner | The Painter ... | 1856 |
| 514 | Watteau Painting... | —— | —— | — |
| 515 | Lord Percy in Prison ... | —— | —— | — |
| 517 | Shadrach, Meshach and Abednego | —— | —— | — |
| 529 | The Exile ... ... | —— | —— | — |
| 531 | Shade and Darkness | —— | —— | — |
| 532 | Light and Colour... | —— | —— | — |
| 545 | Whalers ... ... | —— | —— | — |
| 549 | Undine ... ... | —— | —— | — |
| 550 | The Angel in the Sun ... | —— | —— | — |
| 552 | Aeneas Relating his Story to Dido ... | —— | —— | — |
| 553 | Mercury Sent to Admonish Aeneas ... | —— | —— | — |
| 554 | The Departure of the Trojan Fleet | —— | —— | — |
| 555 | The Visit to the Tomb ... | —— | —— | — |
| 561 | A Mountain Glen... | —— | —— | — |
| 562 | Harvest Home ... | —— | —— | — |
| 600 | The Blind Beggar | J. L. Dyckmans | Miss Jane Clark | 1859 |
| 607 | Highland Dogs ... | Sir E. Landseer | Mr. Jacob Bell ... | — |
| 608 | Alexander and Diogenes | —— | —— | — |
| 609 | Maid and Magpie... | —— | —— | — |
| 614 | The Bather ... | W. Etty ... | —— | — |
| 615 | Derby Day... ... | W. P. Frith ... | —— | — |
| 616 | James II., &c. .. | E. M. Ward ... | —— | — |
| 620 | River Scene ... | Lee & Cooper ... | —— | — |
| 621 | The Horse Fair ... | Rosa Bonheur ... | —— | — |
| 815 | The Roads of Flushing. | P. J. Clays ... | Mr. J. M. Parsons | 1870 |
| *898* | *Byron's Dream* ... | Sir C. L. Eastlake | Mr. T. Howard ... | 1872 |

Bequests—*continued.*

| No. | Subject. | Artist's Name. | By whom Bequeathed. | When. |
|---|---|---|---|---|
| 917 | No News ... ... | T. S. Good ... | Mrs. M. E. Good | 1874 |
| 918 | Fisherman with a Gun ... | —— | —— | — |
| 919 | Study of a Boy ... | —— | —— | — |
| 921 | Blind Man's Buff... | Sir D. Wilkie ... | Miss H. Bredel ... | 1875 |
| 1029 | The Temples of Paestum | W. Linton ... | The Painter ... | 1876 |
| 1091 | The Vision of Ezekiel ... | P. F. Poole ... | —— | 1879 |
| 1169 | Mrs. Robt. Holland | Ary Scheffer ... | Mr. R. Holland | 1885 |
| 1170 | St. Augustin and St. Monica | —— | —— | — |
| 1181 | Sea Shore Scene ... | W. Mulready ... | Mrs. E. Vaughan | — |
| 1182 | Scene from Milton's Comus | C. R. Leslie ... | —— | — |
| 1184 | A Fruit-piece ... | G. Lance ... | —— | — |
| 1225 | Portraits of the Artist's Father and Mother | T. Webster .... | The Painter ... | 1886 |
| 1226 | A Distinguished Member of the Humane Society | Sir E. Landseer | Mr. Newman Smith. | 1887 |
| 1276 | Harwich, Sea and Lighthouse | J. Constable ... | Miss Isabel Constable | 1888 |
| 1379 | The Rat-catcher ... | T. Woodward ... | Mr. Edward Archer | 1892 |
| 1395 | Portrait of Mrs. C. H. Bellenden Ker ... | Sir C. L. Eastlake | Mr. Charles H. Bellenden Ker | 1893 |
| 1398 | Ippolita Torelli ... | —— | Lady Eastlake ... | — |
| 1477 | The Moorland ... | J. W. Inchbold | Sir J. Russell Reynolds | 1896 |
| 1494 | The Yeoman of the Guard | Sir J. E. Millais | Mrs. Hodgkinson | 1897 |
| 1561 | Portrait of the Artist ... | G. F. Watts ... | Sir Wm. Bowman | 1898 |
| 1684 | Saint Michael's Mount, Normandy | James Webb ... | Rev. M. Davison | 1899 |
| 1685 | Death of Chatterton | Henry Wallis ... | Mr. C. G. Clement | — |
| 1702 | "Rosa Triplex" ... | G. C. D Rossetti | Mr. J. J. Lowndes | 1892 |
| 1727 | Portrait of Mrs. E. Young | Sir D. Wilkie ... | Mrs. E. Young ... | 1900 |

Bequests—*continued.*

| No. | Subject. | Artist's Name. | By whom Bequeathed. | When. |
|---|---|---|---|---|
| 1728 | Lake-side Scene ... | W. J. Müller ... | Mr. Leonard S. Pratten. | 1900 |
| 1730 | Study for a Landscape ... | G. Cattermole... | Mr. John Henderson. | — |
| 1731 | Scene of Ancient Monastic Life. | — | — | — |
| 1732 | Ditto ... ... | — | — | — |
| 1733 | Study for a Landscape ... | — | — | — |
| 1740 | Miss J. E. Gordon | Sir D. Wilkie ... | Miss J. E. Gordon | — |
| 1741 | Six Sketches in one Frame. | — | — | — |
| 1769 | John Flaxman, R.A. | H. Weekes ... | Mr. Henry Vaughan | — |
| 1770 | Sir Joshua Reynolds, P.R.A. | T. H. Foley ... | — | — |
| 1780 | The Canal of the Giudecca, Venice | E. W. Cooke ... | Mr. H. S. Ashbee | — |
| 1781 | Uncle Toby and the Widow Wadman ... | W. P. Frith ... | — | — |
| 1785 | Landscape and River ... | Thomas Creswick | Mr. H. Vaughan | — |
| 1786 | The Lake of Thun | AlexandreCalame | — | — |
| 1787 | Donkey and Foal... | Sir E. Landseer | — | — |
| 1788 | Landscape with Figures ... | Lee and Landseer | — | — |
| 1789 | Figures outside an Inn ... | Alexander Fraser | — | — |
| 1790 | Lady Jane Grey refusing the Crown ... | C. R. Leslie ... | — | — |
| 1791 | Diana at the Bath | William Hilton | — | — |
| 1792 | The Duke and Duchess reading Don Quixote | C. R. Leslie ... | — | — |
| 1793 | Christ rebuking His Disciples | — | — | — |
| 1794 | Falstaff personating the King | — | — | — |
| 1795 | Pandora crowned by the Seasons | William Etty ... | — | — |

Bequests—*continued.*

| No. | Subject. | Artist's Name. | By whom Bequeathed. | When. |
|---|---|---|---|---|
| 1796 | Sancho Panza and the Duchess | C. R. Leslie ... | Mr. H. Vaughan. | 1900 |
| 1797 | An interior with a Woman and her Child ... | W. Mulready ... | — | — |
| 1798 | Anne Page and Slender ... | C. R. Leslie ... | — | — |
| 1799 | Charles II. and Lady Margaret Bellenden | — | — | — |
| 1800 | Landscape with Cattle ... | T. S. Cooper ... | — | — |
| 1801 | Viola and Olivia ... | C. R. Leslie ... | — | — |
| 1802 | Mill, near Oxford... | E. W. Cooke ... | — | — |
| 1803 | J. E. Millais, A.R.A. | C. R. Leslie ... | — | — |
| 1804 | The Rape of the Lock ... | — | — | — |
| 1805 | Twelfth Night, Act I., sc. iii. | — | — | — |
| 1806 | Romeo and Juliet, Act IV., sc. v. | Lord Leighton... | — | — |
| 1807 | A maid offering a Basket of Fruit to a Cavalier | Sir J. E. Millais | — | — |
| 1808 | Charles I. and his Son in the Studio of Van Dyck | — | — | — |
| 1809 | Grand Canal, Venice | James Holland | — | — |
| 1857 | River Scene with Cattle ... | J. M. W. Turner | The Painter ... | 1856 |
| 1867 | Carnarvon Castle ... | — | — | — |
| 1907 | Gossips at a Well... | J. Philip ... | Mr. G. Gassiot ... | 1902 |
| 1908 | The Prison Window | — | — | — |
| 1909 | The Execution of Lady Jane Grey | P. Delaroche ... | Lord Cheylesmore | — |
| 1910 | Cromer Sands ... | W. Collins ... | — | — |
| 1911 | Rezzonico and the Splügen Range | C. Vacher ... | Mr. G. Vacher ... | — |
| 1912 | Sunday Morning ... | W. Collins ... | Mr. G. Gassiot ... | — |
| 1931 | Old Gravel Pit in Greenwich Park | Sir J. Gilbert ... | Mr. G. Gilbert ... | 1904 |
| 1932 | Bringing up a Gun | — | — | — |

Bequests—*continued*.

| No. | Subject. | Artist's Name. | By whom Bequeathed. | When. |
|---|---|---|---|---|
| 1933 | Cardinal Wolsey and the Duke of Buckingham. | Sir J. Gilbert ... | Mr. G. Gilbert ... | 1904 |
| 1934 | The Happiest Land | —— | —— | — |
| 1948 | Outward Bound ... | Sir E. J. Poynter | Mrs. H. Evans ... | — |
| 1956 | Fantaisie en Folie... | Robert Brough | The Painter ... | 1905 |
| 1968 | Boat near Venice ... | E. W. Cooke ... | Mr. C. Fraser ... | — |
| 1969 | A Greek Captive ... | Henriette Browne | —— | — |
| 1970 | A Man's Head ... | William Hunt... | —— | — |
| 1971 | A Peasant Girl ... | —— | —— | — |
| 1972 | A Fruit Piece ... | —— | —— | — |
| 1973 | A Water Carrier ... | —— | —— | — |
| 1974 | Apples ... ... | —— | —— | — |
| 1975 | The Shrine of Edward the Confessor ... | David Roberts... | —— | — |
| 1976 | Cow and Sheep ... | T. S. Cooper ... | —— | — |
| 1977 | Cottage at Hambledon ... | M. B. Foster ... | —— | — |
| 1978 | Street in Antwerp | S. Prout ... | —— | — |
| 1979 | Dragoons on the March ... | F. Tayler ... | —— | — |
| 1980 | Storm off a Rocky Coast ... | J. M. W. Turner | The Painter ... | 1856 |
| 1981 | Norham Castle ... | —— | —— | — |
| 1984 | Margate from the Sea ... | —— | —— | — |
| 1985 | The Bay of Baiæ ... | —— | —— | — |
| 1986 | Hastings ... ... | —— | —— | — |
| 1987 | Breakers on a Flat Beach ... | —— | —— | — |
| 1988 | Interior at Petworth ... | —— | —— | — |
| 1989 | Rocky Bay with Classic Figures | —— | —— | — |
| 1990 | Sunrise with a Sea-Monster | —— | —— | — |
| 1991 | The Evening Star... | —— | —— | — |
| 1992 | The Thames from above Waterloo *Bridge* ... | —— | —— | — |

Bequests—*continued.*

| No. | Subject. | Artist's Name. | By whom Bequeathed. | When. |
|---|---|---|---|---|
| 1993 | Yacht-Racing in the Solent, No. 1 | J. M. W. Turner | The Painter ... | 1856 |
| 1994 | Yacht-Racing in the Solent, No. 2 | —— | —— | — |
| 1995 | Yacht-Racing in the Solent, No. 3 | —— | —— | — |
| 1996 | Between Decks ... | —— | —— | — |
| 1997 | A Regatta at Cowes ... | —— | —— | — |
| 1998 | Shipping at Cowes, No. 1 ... | —— | —— | — |
| 1999 | Shipping off a Headland | —— | —— | — |
| 2000 | Shipping at Cowes, No. 2 ... | —— | —— | — |
| 2001 | Study of Sea and Sky ... | —— | —— | — |
| 2002 | Sunset with Boat Between Headlands ... | —— | —— | — |
| 2054 | Hero and Leander... | H. H. Armstead | The Artist ... | 1906 |
| 2064 | Old Chain Pier, Brighton | J. M. W. Turner | The Painter ... | 1856 |
| 2065 | A Ship Aground ... | —— | —— | — |
| 2066 | The Arch of Constantine, Rome | —— | —— | — |
| 2067 | Tivoli ... ... | —— | —— | — |
| 2068 | The Burning of the Ships | —— | —— | — |
| 2074 | Thomas Gainsborough | Thomas Brock | Mr. Henry Vaughan | 01 |
| 2164 | Woody Landscape... | James Stark | Mr. H.C. Brunning | 1907 |

**Works purchased and presented to the Nation by the President and Council of the Royal Academy under the terms of the Bequest of Sir Francis Chantrey, R.A.**

| No. | Subject. | Artist's Name. | When. |
|---|---|---|---|
| 1569 | The Prodigal Son ... ... | John Swan ... ... | 1897 |
| 1570 | Ayesha ... ... ... ... | Val C. Prinsep ... | — |
| 1571 | June in the Austrian Tyrol... | J. Macwhirter ... | — |
| 1572 | The Magic Circle ... ... | J. W. Waterhouse ... | — |
| 1573 | Renunciation ... ... ... | P. H. Calderon ... | — |
| 1574 | Bath of Psyche ... ... | Lord Leighton ... | — |
| 1575 | Found ... ... ... ... | H. Herkomer... ... | — |
| 1576 | Annunciation ... ... ... | A. Hacker ... ... | — |
| 1577 | Beyond Man's Footstep ... | B. Riviere ... ... | — |
| 1578 | Love locked out ... ... | Anna Lea Meritt ... | — |
| 1579 | Their only Harvest ... ... | Colin Hunter ... | — |
| 1580 | Toil, Glitter, Grime, and Wealth ... ... ... | W. L. Wyllie ... | — |
| 1581 | Dog in the Manger ... .. | Walter Hunt... ... | — |
| 1582 | The Vigil ... ... ... | J. Pettie ... ... | — |
| 1583 | Il-y-en a toujours un autre ... | Marcus Stone ... | — |
| 1584 | Speak ! Speak ! ... .. | Sir J. E. Millais, Bart. | — |
| 1585 | Psyche ... ... ... ... | G. F. Watts ... ... | — |
| 1586 | The Visit to Æsculapius ... | Sir E. J. Poynter ... | — |
| 1587 | Harmony ... ... ... | F. Dicksee ... ... | — |
| 1588 | Cromwell at Dunbar ... | A. C. Gow ... ... | — |
| 1589 | When Nature painted all things gay ... ... | A. Parsons ... ... | — |
| 1590 | Alleluia ... ... ... | T. C. Gotch ... ... | — |
| 1591 | Portrait of the Artist ... | Sir F. Chantrey ... | — |
| 1592 | Morning Glory ... ... | M. R. Corbet ... ... | — |
| 1593 | Mother's Darling ... ... | J. Clarke ... ... | — |
| 1594 | Digging for Bait ... ... | C. L. Wyllie ... ... | — |
| 1595 | The last Match ... ... | W. Small ... ... | — |
| 1596 | Galway Gossips ... ... | E. A. Waterlow ... | — |
| 1597 | The Cast Shoe... ... ... | R. W. Macbeth ... | — |
| 1598 | The Stream ... ... ... | J. C. Hook ... ... | — |
| 1599 | The Pool of London ... ... | Vicat Cole ... ... | — |
| 1600 | Toil and Pleasure ... ... | John R. Reid ... | — |
| 1601 | Napoleon on board the Bellerophon ... | W. Q. Orchardson ... | — |
| 1602 | Charter House Chapel ... | H. Herkomer ... | — |
| 1603 | Sunset at Sea ... ... ... | E. Hayes ... ... | — |

| No. | Subject. | Artist's Name. | When. |
|---|---|---|---|
| 1604 | Cats-paws off the Land ... | Henry Moore... ... | 1897 |
| 1605 | The Man with the Scythe ... | H. H. La Thangue ... | — |
| 1606 | Gurth the Swineherd ... | C. E. Johnson ... | — |
| 1607 | Winter Sun ... ... ... | J. W. North ... ... | — |
| 1608 | Returning to the Fold ... | H. W. B. Davis ... | — |
| 1609 | Amy Robsart ... ... ... | W. F. Yeames ... | — |
| 1610 | Early Promise... ... ... | J. Clarke ... ... | — |
| 1611 | Between two Fires .. .. | F. D. Millet ... ... | — |
| 1612 | The Girl at the Gate ... ... | G. Clausen ... ... | — |
| 1613 | August Blue ... ... ... | H. S. Tuke ... ... | — |
| 1614 | My Love has gone a Sailing... | D. Murray ... ... | — |
| 1615 | Carnation, Lily, Lily, Rose... | John Sargent ... | — |
| 1616 | Last Voyage of Henry Hudson | Hon. J. Collier ... | — |
| 1617 | Britannia's Realm ... ... | J. Brett ... ... | — |
| 1618 | All Hands to the Pumps ... | H. S. Tuke ... ... | — |
| 1619 | Sheepwashing in Sussex ... | J. Aumonier ... ... | — |
| 1620 | After Culloden ... ... | J. Seymour Lucas ... | — |
| 1621 | St. Martin's in the Fields ... | W. Logsdail ... ... | — |
| 1622 | A Tidal River... ... ... | J. Knight ... ... | — |
| 1623 | Upland and Sky ... ... | Adrian Stokes ... | — |
| 1624 | The Story of Ruth ... ... | T. M. Rooke ... ... | — |
| 1625 | A Golden Thread ... ... | J. M. Strudwick ... | — |
| 1626 | The Joyless Winter's Day ... | J. Farquharson ... | — |
| 1627 | A Hopeless Dawn ... ... | F. Bramley ... ... | — |
| 1628 | The Waning of the Year ... | E. Parton ... ... | — |
| 1629 | Christ crowned with Thorns... | W. Hilton ... ... | — |
| 1648 | In a Fog ... ... ... | D. Farquharson ... | — |
| 1649 | Colt Hunting ... ... ... | Lucy Kemp-Welch ... | — |
| 1650 | Pilchards ... ... ... | Napier Hemy ... | — |
| 1672 | Ethel ... ... ... ... | R. Peacock ... ... | 1898 |
| 1673 | Milking Time ... ... ... | Y. King ... ... | — |
| 1678 | In Realms of Fancy ... ... | S. Melton Fisher ... | — |
| 1679 | The Lament for Icarus ... | Herbert J. Draper ... | — |
| 1697 | The Battle of the Nile ... | W. L. Wyllie ... ... | 1899 |
| 1698 | My Lady's Garden ... ... | Y. Hunter ... ... | — |
| 1705 | Lions ... ... ... ... | H. Dixon ... ... | 1897 |
| 1706 | Industry ... ... ... | H. S Hopwood ... | — |
| 1707 | Solitude ... ... ... | G. Cockram ... ... | — |
| 1708 | Morning Bath... ... ... | Mildred A. Butler ... | — |
| 1709 | Germinal ... ... ... | L. Smythe ... ... | — |
| 1710 | Stormy Weather ... ... | L. Rivers ... ... | — |
| 1711 | Evening Stillness ... ... | R. B. Nisbet ... ... | — |
| 1712 | Life in the Street .. ... | W. Osborne ... ... | — |
| 1713 | Old Mill ... .. ... | T. Wade ... ... | — |
| 1718 | Haymaking ... ... ... | A. Glendening, jun.... | 1898 |
| 1726 | Le Château d'O ... ... | Charles Maundrell ... | 1899 |

| No. | Subject. | Artist's Name. | When. |
|---|---|---|---|
| 1747 | A Moment of Peril .. ... | T. Brock ... ... | 1897 |
| 1748 | Prodigal Son ... ... ... | W. C. Marshall ... | — |
| 1749 | Perseus rescuing Andromeda | H. C. Fehr ... ... | — |
| 1750 | Pandora ... ... ... | H. Bates ... ... | — |
| 1751 | Teucer ... ... ... ... | H. Thornycroft ... | — |
| 1754 | Athlete struggling with Python ... ... | Lord Leighton ... | — |
| 1755 | Boy at Play ... ... ... | W. Goscombe John ... | — |
| 1756 | Ignis Fatuus ... ... ... | H. A. Pegram ... | — |
| 1757 | Griselda ... ... ... | A. Drury ... ... | — |
| 1758 | Folly ... ... ... ... | E. Onslow Ford ... | — |
| 1759 | Nymph of Loch Awe ... | F. W. Pomeroy ... | — |
| 1760 | Indian Rhinoceros ... ... | Robert Stark ... | — |
| 1766 | The Girdle ... ... ... | W. R. Colton... ... | 1899 |
| 1773 | Off Valparaiso ... ... | Thomas Somerscales | — |
| 1774 | Approaching Night ... ... | H. W. B. Davis ... | — |
| 1838 | Winter's Sleep ... ... | H. W. Adams ... | 1900 |
| 1839 | The Two Crowns ... ... | Frank Dicksee ... | — |
| 1898 | Morning ... ... ... | Arnesby Brown ... | 1901 |
| 1899 | Val d'Arno : Evening ... | M. R. Corbet ... ... | — |
| 1900 | Ali Baba and the Forty Thieves ... ... | Albert Goodwin ... | — |
| 1901 | The Flower Girl ... ... | J. J. Shannon ... | — |
| 1926 | In the Country of Constable | David Murray ... | 1903 |
| 1927 | Autumn in the Mountains ... | Adrian Stokes ... | — |
| 1928 | The Springtide of Life ... | W. R. Colton... ... | — |
| 1929 | Remorse ... ... ... | H. H. Armstead .. | — |
| 1945 | Sibylla Fatidica ... ... | H. A. Pegram ... | 1904 |
| 1946 | London River... ... ... | C. N. Hemy ... ... | — |
| 1947 | Fate ... ... ... ... | A. Wardle ... ... | — |
| 1960 | The Morning of Sedgemoor... | Edgar Bundy ... | 1905 |
| 1961 | St. Agnes in Prison ... ... | F. W. Cowper ... | — |
| 1962 | The Black Mountains ... | J. Aumonier ... ... | — |
| 1963 | The Return from the Ride .. | C. W. Furse ... ... | — |
| 1964 | The Alcantara Bridge, Toledo | Harold Speed ... | — |
| 1965 | Peacock and Python... ... | Edwin Alexander ... | — |
| 2070 | The Deserted Mill ... ... | G. D. Leslie ... ... | 1906 |
| 2071 | The Heretic ... ... ... | Frank Craig ... ... | — |
| 2072 | Birnam Wood ... ... ... | D. Farquharson ... | — |
| 2073 | The Listeners .. ... ... | R. Anning Bell ... | — |
| 2137 | The Rehearsal ... ... | L. C. Taylor ... ... | 1907 |
| 2138 | Runswick Bay ... ... | Arthur Friedenson ... | — |
| 2139 | The Seeds of Love ... ... | W. G. Simmonds ... | — |
| 2140 | The Earth and the Elements | Bertram Mackennal | — |
| 2141 | Girl and Lizard ... ... | S. M. Wiens ... ... | — |